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HAYNES**

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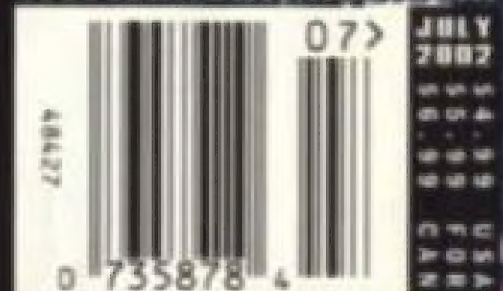
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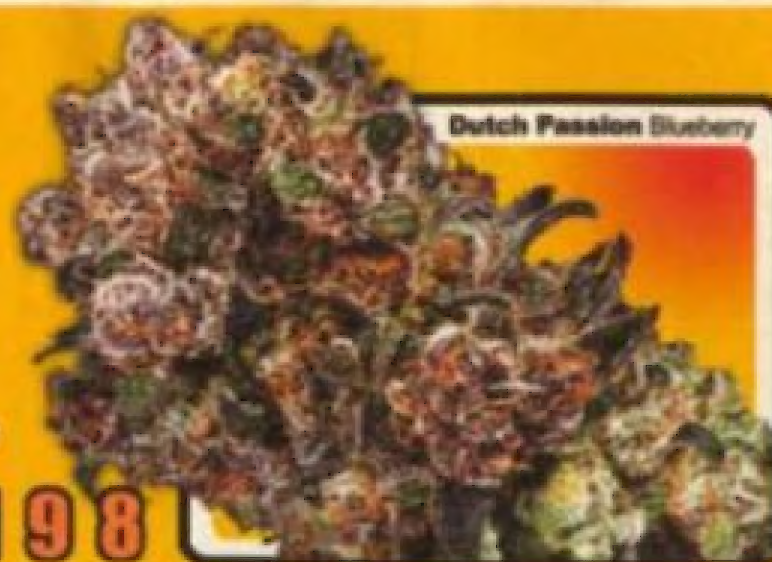


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# HIGH TIMES

CELEBRATING THE COUNTERCULTURE

COVER: BRIAN JAHN  
CONTENTS & CENTERFOLD: MG IMAGING  
CENTERFOLD STRAIN: MANGO

## features

### 44 hot diggity dogg

By Steve Bloom

Snoop Dogg was the star of the 3rd Annual Stony Awards on March 3rd. Named Stoner of the Year, he picked up two Stonys. Ethan Hawke accepted for Best Actor and George Clinton performed with the Cannabis Cup Band. Plus: Snoop Dogg meets the press, Ted Demme dead at 37 and 1st-Quarter 2002 Stony Report.

### 54 pHat pharming

By Brian Gettling

pH has a very definite impact on the happiness of a plant. Incorrect pH levels can render nutrients unavailable, and even cause nutrients to be removed from the soil altogether. Read on to find out how to control this volatile variable.

### 66 hollywood propaganda ministry

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Is the "War on Terrorism" being propped up by carefully crafted propaganda? And why is the CIA so popular on television this year? An expert on CIA Psyops examines recent trends in the national media.

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By John Swenson

Two years after losing his bandmate Allen Woody, guitar slinger Warren Haynes is busier than ever performing with Phil and Friends, the Allman Brothers and, of course, his own group, Gov't Mule.

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By Max Yields

Cannabis is a moisture-loving plant, which means it thrives when water is abundant, but its roots must also have an ample supply of oxygen. Providing both is the trick.

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HIGH TIMES, JULY 2002, No. 323 (ISSN #0302-6300), published monthly by Stone-Island Corporation, 419 Park Avenue South, 16th Floor, New York, NY 10016. Periodical postage paid at New York, NY and at additional mailing offices. Postmaster: Please send address changes to HIGH TIMES, PO Box 410, Mt. Morris, IL 61054.



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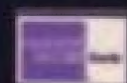
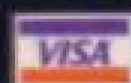
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Ethan Hawke was one of the big winners at The Stonys.

BRUNN JAHN

## march madness

The July issue you're holding in your hands is the result of "March Madness" at HIGH TIMES. This past March, we staged the 3rd-Annual Stony Awards (3/3), hosted a bash at the CTA show in Las Vegas (3/4), sponsored our 6th-Annual Party @ SXSW in Austin (3/16), moved to new offices (3/19) and produced this issue (March into April). What a month!

The Stonys received mentions on the *Tonight Show* and *Last Call with Carson Daly*. The SXSW party was covered by Fox 7. Even our softball team was referred to (derogatorily) on the NBC sitcom, *Leap of Faith*. While relaxing on his hammock in a February episode of *The Simpsons*, Homer read his "favorite magazine," *Pie Times*. When he turned the mag to ogle the centerfold, we knew they were spoofing us—just as *Saturday Night Live* did with Jack Black playing the stoned HIGH TIMES investigative reporter "Russell Putnam." Hey, what's going on here?

Of course, we'll take all the publicity we can get, whether we manufacture it or it just comes to us. That's what happens when a magazine "started on the finances of drug smuggling could last in this society this length of time," as our lawyer Michael Kennedy so poignantly stated at The Stonys. Oftentimes, the media don't know whether to love us or hate us. We take more shots than an Irishman on St. Patrick's Day. But, overall, the media have been kinder than usual to us lately. We just want to see a little plant legalized. Is that a reason to stigmatize this magazine?

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Steve Bloom

Steve Bloom  
Senior Editor

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NATIONAL ADVERTISING OFFICE 419 PARK AVENUE SOUTH, 16TH FL.  
NEW YORK, NY 10016 (212) 387-0500

FOUNDING PUBLISHER/EDITOR THOMAS KING FORCADE, 1945-1978

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## mind control

As a whistleblower and an outspoken, strong proponent of the legalization of marijuana, I am perplexed and disturbed by Paul Krassner's article in the May issue ("Murder at the Conspiracy Convention") misquoting me. Mr. Krassner's apparent lack of research and inability to accurately report raises questions as to his professionalism and/or his agenda.

Cathy O'Brien  
via Internet

I was very upset at your recent article by Paul Krassner. You have ruined your reputation as a periodical that seeks to expose the crimes of the US government. I am personal friends with two of the people mentioned in your article, Cathy and Mark Phillips. They have endangered their own lives to expose the horrors of the mind control programs. I also take issue with your portrayal of David Icke, someone who has also brought tremendous danger upon himself.

Pissed off in Buffalo  
via Internet

Paul Krassner replies: "In order to not misquote anyone, I had purchased the audiotapes of the conspiracy convention and transcribed them myself, carefully, so my quote from Cathy O'Brien about marijuana is verbatim and correct."

## amsterdamed

I recently went to Amsterdam with a few of my friends and had the time of my life! I owe all of the success we had to HIGH TIMES. After reading the issue, I couldn't wait to jump on the plane. I began to dream of jumping from coffeeshop to coffeeshop. After we arrived we headed over to the Cannabis Cup winner, Barney's Breakfast Bar. We had great food and smoked the fattest jay of Sweet Tooth man has ever seen.

A.D.  
Ocean City, Maryland

## girls on the cover

As long as HT doesn't turn into Maxim or a totally girl mag with no pot, I'm down with it.

Willie Weed  
via Internet

There was a time when the nude female body was worshipped by folks that prayed for fertility. Are men offended by Michelangelo's David? Many women are shamed by their nude bodies. This isn't a hardcore-porn mag; it's a great mag containing honest info that you can't find in mainstream media.

E.T.  
via Internet



Wow. Another HIGH TIMES cover gone wrong. I actually had to laugh when I received the May issue. I don't think you could find a cheesier model! The thing I don't get, though, is that you write about four beautiful, heady women who are actually fighting for the cause ("Cannabis Angels"), yet you choose to put a model on the cover that has absolutely nothing to do with any of the articles.

Lacy  
Los Angeles

The easiest way to make the women happy is to put half-naked men on the cover too. Then hopefully all the whining will stop, and we all can enjoy the magazine again.

Kristy  
via Internet

While I won't argue that pot has its aphrodisiac qualities and effects, I prefer to see it as more spiritual than pornographic. The Barbie Doll age is growing up, and we all know those bods are not the norm. I doubt Miss May even touches marijuana brownies. She doesn't look counterculture. Why not a pic of Sister Somayah Kambui? She's quite beautiful, and the attention might be more positive for her dilemma in terms of getting information out there.

D.E.H.  
via Internet

Although I'm a male reader and love the female form, I feel stupid buying a weed mag that looks like Playboy. Let's get back

Send your letters to THC Letters, 418 Park Avenue South, 18th Floor, New York, NY 10018. E-mail: letters@hightimes.com. We reserve the right to edit for length and clarity.

to plants, musicians and other cool stuff on the cover.

Charlie  
via Internet

I understand using Watermelon because she is a part of the counterculture movement, but why the others?

Isabel  
via Internet

Come on ladies, relax! People, male or female, straight or gay, like looking at pictures of attractive people. They always have, they always will, and there's absolutely nothing wrong with that.

Sknydpr  
via Internet

## hail to kesey

I really enjoyed your May issue. I was also very happy that you ran the tribute to the late Ken Kesey by Bill Weinberg. Like your editor,

my primary role model growing up was Kesey. He was an absolutely fantastic human being and will be sorely missed. Several years ago I was able to spend some time with him. I drove from Florida to Oregon to interview him, and to my surprise was somewhat taken in on the farm for several days, and he granted me over three hours of video interview. It was an incredible experience. He was an incredible man.

Wayne  
via Internet

## centerfold scam?

I am a religious reader of HIGH TIMES and I noticed that you used the same centerfold picture in the November and May issues, just with a different background.

Mike  
via Internet

You are correct. We apologize for the inadvertent repetition from our endless photo archives, and promise not to make this mistake again. Thanks for bringing it to our attention.

## more conspiracy

I like the conspiracy articles the mag is exploring. Mike Ruppert is really down to earth on the War on Terrorism, and people need to listen to what he has to say. Could you guys do a deep article on how organized religion is really social control?

S.M.  
via Internet

## rainbow waterlines

In regard to the recent article by Bill Weinberg concerning the Rainbow Family, Val DeMars was not installing the H<sub>2</sub>O system at that particular gathering. Although he has vast experience in hooking up springs, following the 1997 gathering, Val has only given advice on how the water system might best flow. As to his installing the system, he would beg to differ. As Val's partner for the past six years, I too have helped with H<sub>2</sub>O, and have been a witness to his physical distancing from that responsibility.

Lotus Madrone  
via Internet



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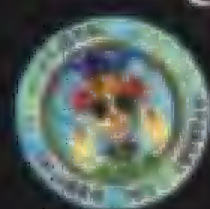
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## stoned age

Two university researchers claim that getting high has always been a popular pastime with human beings, primarily because it allowed them to survive. Roger Sullivan of the University of Auckland, New Zealand and Edward Hagen of the University of California at Santa Cruz say plants rich in substances like nicotine and cocaine produced a stimulant effect that enabled early man to withstand harsh environments.

Australian Aborigines used the nicotine-rich plant *pituri* to help them endure desert travel with little food, while the people of the Andes Mountains have been using coca for 5,000 years at the very least. Hagen and Johnson also suggest that early stoners sometimes "freebased" their favorite substances by chewing them together with an alkali such as lime or wood ash, which allowed them to be absorbed directly into the bloodstream.



Tainted Truffle is the toast of the West Coast.

## chocolate medicine

If you're a medical user of cannabis who can't smoke, eating pot may be your only option to get a dose into your system. However, the taste of pot treats can sometimes leave you cold. That's what inspired two business partners from the San Francisco Bay Area to establish Tainted Truffle. The duo wanted to make great chocolate, but they also set out to serve the needs of medical-marijuana clubs—and they have. Tainted Truffle chocolates are available at 14 different Bay Area medical-pot providers.

Their success can be attributed to dead-on mimicking of the tastes of mainstream candy bars, plus slick candy-wrapper parodies. Reese's Peanut Butter Cups are now Reefer's, Snickers are Stoners, Mr. Goodbars are Mr. Greenbuds, and Crunch Bars are now Chronic Bars. Naturally, they also market their own signature Tainted Truffles as well. Their ultimate goal is to place the first edible pot products on the shelves of health-food stores.

## fold-a-bowl

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## the fightin' whites

Since the early '70s, pro sports franchises like the Atlanta Braves, Cleveland Indians and Washington Redskins have been under fire for using Native Americans as team mascots. But at the University of Northern Colorado in Greeley, CO, an intramural basketball team of American Indian students has turned the tables on the Anglos and selected the "Fightin' Whites" as their team mascot. a 1950s-style caricature of a middle-aged white guy accompanied by the phrase, "Every thang's gonna be all white!"



Every thang's gonna be all white!

The Fightin' Whites are a response to a local debate wherein Eaton High School, north of Greeley, has been taking heat for their team name, the Fightin' Reds. Their mascot is a caricature of an Indian with a misshapen nose, wearing a blanket and eagle feather. The Fightin' Whites decided to inject some satire into the debate. The basketball team's official name is "Native Pride," but team members opted for the "Fightin' Whites," which has evolved into the more provocative "Fightin' Whites." They hope to use humor to illustrate just how blinding cultural bias can be.

For "Fightin' Whites" shirts, hats, mugs, boxer shorts and much more, check out [fightingwhites.org](http://fightingwhites.org)





13.12

## drunk stats

On Feb. 26, the National Center on Addiction and Substance Abuse proclaimed that one-quarter of all alcohol consumed in the US goes down the throats of "children under 21," in a study entitled, "Teen Tipplers: America's Underage Drinking Epidemic."

"Teenagers who drink are seven times likelier to engage in sex," raved Joseph Califano, the prohibitionist think tank's chair (not exactly a statistic to encourage youthful sobriety). He called for a "national mobilization to curb underage drinking," and said the liquor industry would collapse if it only sold to people over 21.

But the same day, CASA had to issue a retraction; its 25% figure was based on misinterpreted data from government surveys. The actual percentage of alcohol consumed by underage drinkers was 11.4%.

CASA blamed the error on an "oversight," but claimed that the 25% figure was probably right, because the federal survey relied on interviews with teenagers whose parents were in the next room, and didn't account for binge drinking. "Alcohol is by far the drug most used by children and teens and poses the greatest threat to their well-being," the retraction concluded.

Nice of them to recognize that. On the other hand, we wish they'd leave us pot-smokers alone. CASA is perhaps the Drug War's biggest fount of propaganda-by-the-dubious-statistic. Its claim that pot smokers are "85 times more likely to become cocaine or heroin addicts" (a favorite prohibitionist factoid) is based on the percentage of addicts who never smoked marijuana, not the percentage of pot-smokers who go on to other drugs. And in 1994, the group said that 27% of welfare mothers had a drinking or drug problem. Though that might conjure up the most degraded crack-whore stereotype, the study defined "drug problem" as any use of an illegal drug, most commonly pot, in the past year. It defined a "drinking problem" as getting drunk at least once in the last month.

By those standards, welfare mothers might be among the most sober of Americans. —SW



The numbers on booze are fuzzy.

## pot cinema

Once again, we've been staying up late catching those old movies. Sometimes we nod off. Then—suddenly—did we hear right??



Shake! Why'd it hafta be shake?



After all, tomorrow is another day.



I want to suck your butt.



You're tearing up my pot.



I'm high as hell and I'm not gonna like it anymore.



I am sparkin' this.



Weed for lack of a better word, is good. Weed is right. Weed works. Weed clarifies, cuts through and captures the essence of the evolutionary spirit.



## weed verse

At the age of 16, Lee Bridges left Georgia and settled in New York City. He spent much of his time in the '50s and early '60s in Manhattan playing saxophone and clarinet, working at various temporary jobs and hustling nickel bags to the other musicians around town. But after serving two six-month prison terms for possession of marijuana in New York, he left for Europe in 1963, going first to Amsterdam with intentions of writing a great novel. He also became an international traveler, spending time in Russia, Denmark, Sweden, France, Nigeria, Afghanistan and Thailand. "I can't imagine any dude having traveled more than I," he claims.

Bridges converted some of the song lyrics he had written into poems shortly after his arrival in Amsterdam, and was soon stapling a few sheets together into book form. With the help of some of his Dutch friends, he began selling them in the cafes, pubs and coffeshops there and in Paris (where he also spent time in prison for possession), asking only for "donations."

The 74-year-old African-American poet—who at last settled in Amsterdam in 1989—still frequents the coffeshops, smoking plenty of grass or hash while hawking his books to the tourists who pass through the world's pot capital. He is known as "the Cannabis Poet," sharply dressed and well-spoken, who still gives readings occasionally, usually at the openings of jazz and blues festivals around Holland. He has published four books—On Amsterdammers, On Amsterdammers I: WWWW-HOOOoooooee!; WHEN; and The Cannabis Poet—which deal with the cultivation and social use of cannabis. Last year, he released The Cannabis Poet In-Echale, a CD of selected poems with piano accompaniment. A video of his performance at the New Millennium in Amsterdam will soon be distributed.

Most of the poems in this collection have also been published in numerous literary journals in the US, Canada and England. Poems like "A Cannabis Recitation" remind us of the benefits of cannabis to the body. Others celebrate the Dutch coffeshop scene: "Where you can go up as high/As you wish without having to/Worry about 'The Man'/Pulling you all the/Way back down." —Andrew Jones



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Cherise Mitchell checks on the banquet goodies.



The piggy-building contest produced strange makework.



Preparing a pot buffet for 200 took hard work and a lot of sweat.



Patrons caught a buzz on "marijuana" Stranjahs (and tea).

## stranjahs in da night

It was St. Phatty's Day in Vancouver. As she does on all major stoner holidays, Cherise Mitchell put out a spectacular spread of virtually all-vegan cannabis cuisine and treated her patrons to a rollicking night of pot comedy, ganja giveaways and good eats. The event is called Stranjahs in the Night, held six times a year in pot-friendly Vancouver. For the price of a 20-dollar ticket, Cherise always guarantees the marijuana enthusiast a memorable night out. Check out [stranjahs.com](http://stranjahs.com) to find an authentic "pot luck" dinner in pot-friendly B.C. Look for the Stranjahs' third-anniversary party in June. —



Disgruntled pothead Herb Whitehead vents his spleen.



Herb Whitehead regaled the crowd with his rendition of *The Philosopher's Stone*.



Comedian Richard Lett, aka Billy Bong Thornton.



Diners kept their appetites.

Assistant chef Emily gets ready to serve.





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# puddle of mudd



Wes, Doug, Paul (standing) and Greg get 'Blurry' for HIGH TIMES.

## Heartland rockers Puddle of Mudd take their way to the top of the charts. By John Fortunato

**Forging ahead of the hard-rock pack,** Los Angeles-based Puddle of Mudd are currently selling out shows across the country in support of their resounding platinum debut, *Come Clean* (Interscope). Despite being labeled the latest "bad boy of rock" for a recent arrest involving an abusive girlfriend, lead singer/rhythm guitarist Wes Scantlin deserves better headlines for the unwavering perseverance and hook-filled, post-slacker grunge-metal his quartet unleashes.

Growing up in Kansas City, Missouri, Scantlin was ready to give up on his then-unfulfilled music career when the karmic intervention of Fred Durst changed his luck. Convinced by a friend to attend a Family Values concert with fake backstage passes, Scantlin managed to hand a demo to Durst's security guard, who promptly turned the tape over to the Limp Bizkit frontman. Intrigued by what he heard, Durst invited Scantlin out to L.A. to play an acoustic set for Interscope head Jimmy Iovine. This led to a development deal with Durst's Flawless Records.

Soon after, Durst hooked Scantlin up with guitarist Paul Phillips, a musician friend from his hometown of Jacksonville, Florida. He, too, was waiting for a big break to escape the dead-end local scene. When the chemistry between the two was deemed "right," rehearsals were set up to assemble a rhythm section.

"I met Wes in the hallway after the audition," Boston-born bassist Doug Ardito explains, as I share some bud with drummer Greg Upchurch following a live acoustic set at New York City's K-Rock radio station. "He didn't look nervous, but he must have been under some pressure. He hadn't really been outside Kansas City."

The Oklahoma-raised Upchurch is a former member of Eleven and Chris Cornell's post-Soundgarden band. "In my line of work, I can do this," he says as he tokes. "It's better than downing a fifth of Jack Daniel's and doing coke every night."

A few hours later, Puddle of Mudd perform a 75-minute set at

Roseland Ballroom, highlighted by such current Top 10 staples as the emotionally riveting "Blurry," the frenzied "Control" and the acoustic "Drift & Die." Seattle grunge monsters Nirvana and Soundgarden have obviously left imprints on several songs, while mainstream nu-metal provides a neat melodic balance.

For the past year, the band has been touring nonstop, finally taking a much-needed break for a few weeks around Christmas. The freewheelin' lifestyle of Los Angeles, their adopted hometown, suits Puddle of Mudd perfectly. "The reason I love L.A. is I could get work done there," Scantlin says. "I could go down to the studio, perform music, produce other bands and delve into different artistic areas. They don't have that in Kansas City."

As we smoke backstage, Upchurch and Ardito argue about the pros and cons of marijuana legalization. Playing devil's advocate, the more practical-minded Ardito states: "Anything that changes your perception of normal life should be considered a drug. If you legalize weed, there'd be the most fucked-up next generation."

"George Washington smoked pot," Upchurch enthusiastically counters. "The Declaration of Independence was written on hemp. Our country was founded on weed!"

"I don't think it should be a legal issue," Scantlin interrupts. "I shouldn't go to jail for smoking pot."

"Then the population will be stoned 24 hours a day," Ardito offers. "That means armed servicemen and police could get stoned."

"They already are!" Scantlin exclaims.

"Teachers would go to school stoned," Ardito retorts.

"There'd be a decrease of pot dealers so you could go to the store and get your weed," Scantlin explains. "If cigarettes are legal, pot should be legal. Besides, they only give you a ticket for possession in California these days."

"I buy by the ounce," Upchurch confirms as he rolls up a fatty. "That's considered intent to sell. I have to drive my car to get it and if I get caught, I'll go to jail."

Though Scantlin doesn't toke before performing ("I'll have a couple of beers, but I usually don't go on stage stoned"), he has a hard-to-quit cigarette habit. "It's becoming uncool to smoke cigs," he says. "Pot is the more natural substance. I like going to bed at night after having a little smoke session." 🍷





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# ain't nothin' but a party

Another year, another South by Southwest Music Conference & Festival.

Each year the **HIGH TIMES** party at SXSW gets bigger and better. For the 2002 bash we returned to The Vibe on E. 6th St. in the heart of Austin's club district.

Competition is fierce. There are at least five daytime parties going at once. If we didn't have our own party, I'd have been at Mojo Nixon's over at the Continental. Thanks to Austin Herald-Statesman columnist Michael Corcoran, we received mentions like, "You know about the **HIGH TIMES** party at The Vibe" and "**HIGH TIMES** has pulled off a major coup—Tommy Chong will MC."

Advance publicity also came in the form of KLBZ-FM's highly rated morning show, "Dudley & Bob," who had me on the day before our March 16 party (and during which Dale Dudley joined the ranks of jocks for po!). The program was named the best radio show at the Austin Music Awards on March 13.

Tommy Chong was a no-show at our party, unfortunately. We tapped him to be our special guest MC, but filming ran late on *That '70s Show* the night before and he had to cancel. We still hyped Rhino's terrific 2-CD package, *Where There's Smoke, There's Cheech & Chong*. And Sonar paid tribute to the stoner duo by opening with "Earache My Eye."

Austin jam-band Larry kicked things off at 2:45 PM with a tight, Dead-y set that featured a washboard solo. Check out their live album, *Among Friends* (Lauan). Unsigned but inspired, Sonar came to rock and shock. Wearing masks, these Boulder hip-hoppers jammed with former Gato Boy Bushwick Bill, who joined the 4-20 celebration and later Robert Walter. String Cheese Incident fans know Sonar. Soon all of you will.

*Down Beat* recently called Robert Walter "the best keyboard player you have not heard yet." Maybe *Down Beat* readers are not familiar with the Greyboy Allstars, the San Diego jazz-jam band he cofounded with saxman Karl Denson. Today, Walter leads the 20th Congress, while Denson heads his own Tiny Universe. Walter closed out the **HIGH TIMES** party in funky fashion, with Cochemea Gastelum recalling Eddie Harris on electric sax. Walter's latest album, *There Goes the Neighborhood* (Premonition), doesn't feature his current touring band, but the next one will.

The **HIGH TIMES** party was once again coproduced and cosponsored by Steve Andriakos and Dayon Valdez of the Grateful Shed (new location: 3800 S. Congress).



Laurel Lee shows off a piece from her glass collection.

Our other sponsors were Planet K, Puffer's Paradise of Ft. Worth, Rhino Records, Ironworks BBQ and Randy's Wind Papers, who supplied a thousand custom packs as party favors. Texas NORML, Texas Tech NORML, the Texas Hemp Council and the Million Marijuana March were all represented and spoke at the event. Same-day coverage by Eileen Gonzales of Fox 7 was also appreciated.

This year, at the SXSW Sunday softball tournament, the Print team I play with lost the title game (10-4) to the Club Owners. Three games in one day! Why not? It's SXSW. —Steve Bloom

## TOP 5 SHOWS @ SXSW

by the **HIGH TIMES** Crew

### STEVE BLOOM

1. The Polyphonic Spree
2. Asleep at the Wheel (with Lyle Lovett & Jimmy Vaughan)
3. Alejandro Escovedo
4. Ed Harcourt
5. Lo-Ball

### MERLE KLICH

1. Pretty Girls Make Graves
2. Mastodon
3. Midrive Blast Shaft
4. Suplex
5. Gaze Strippers

### MITCH MYERS

1. Patty Griffin
2. Waco Brothers
3. Kevin Welch
4. Michael Fracasso
5. Gov't Mule

### JOHN BRADWELL

1. Jerry Cantrell
2. Suplex
3. High On Fire
4. Bottom
5. Burden Brothers



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## the balcony's open



Russell Crowe and Ethan Hawke came to hype their respective movies, *Texas* and *Chelsea Walls*.

**There's more to Austin than bands and bots. The jewel of Texas also hosts an ambitious film festival. By Mitch Myers**

Austin's **SXSW Film Conference & Festival** precedes the SXSW Music Conference & Festival by five days and runs a total of nine. Starting on the second weekend in March, the Film Fest peaks with an awards show. This year, more than 160 features and shorts were screened at six locations.

Story luminaries Cheech Marin and Dennis Hopper appeared on a panel, and "conversations" with serious directors like Peter Bogdanovich, Albert Maysles and John Sayles gave the conference the seductive lure of star power. Even Russell Crowe attended to hype *Texas*, a self-serving documentary devoted to his mediocre rock band, *Thirty Odd Foot of Grunts*.

Although newer works dominated the festival, vintage rock flicks were reconsidered. Martin Scorsese's elegiac *The Last Waltz* and Maysles' brutal *Gimme Shelter* transcended nostalgia with potent and enduring images of a generation losing its innocence. Contemporary rockumentaries were also unveiled, including *If You Only Knew*, Matthew Buzzell's superb profile of veteran jazz singer Jimmy Scott, and Al Schnack's *Gigantic*, which focuses on the idiosyncratic music duo *They Might Be Giants*. Phish bassist Mike Gordon's moving tribute to the late Allen Woody and the band *Gov't Mule*, *Rising Low*, was followed by a short, intimate set at Stubb's by Warren Haynes and Gordon.

Other worthwhile documentaries included Alexandra Pelosi's *Journeys With George*, Donovan Leitch and Rebecca Chaiklin's *Last Party 2000*, Kirby Dick's *Derrida*, T. Patrick Murray and Alex Weinress' *The Last Game* and Scott Kennedy's *OT: Our Town*, which chronicles the

making of the Thornton Wilder play at a Compton, CA high school.

Feature films were in good supply as well. Justin McCarthy's *Get Well Soon*, an edgy romantic comedy, stars Vincent Gallo as an unsettled late-night talk-show host and Courtney Cox as his long-lost love. Sporting an all-Asian cast, Eric Byler's *Charlotte Sometimes* deftly examines the platonic and sexual tension between two couples, and provides a sad but simple solution. Wesley Snipes appeared in both Guillermo del Toro's *Blade 2* and David S. Goyer's *Zig-Zag* with Sam Jones III, John Leguizamo and Oliver Platt. As the mentally challenged *Zig-Zag*, Jones steals the movie.

Ethan Hawke's directorial debut, *Chelsea Walls*, pays homage to the poetic history of New York's hipster hangout, the Chelsea Hotel. He gets a lot of help from his friends (Robert Sean Leonard, Steve Zahn) and wife (Uma Thurman), who form a cast of kooks lost somewhere between artistic ambition and schizophrenia.

The big winners at the award show were Eric Eason's *Manito* and Allen Colombo's *The Misanthrope* (best narrative features), and Jeff Blitz's *Spellbound* and Hannah Weyer's *Escuela* (best documentary features). *HIGH TIMES*' Steve Bloom presented the award for best midnight shorts to *Nougat* and *Interview With Spike Jonze* (a tie). One of the two was the lucky recipient of a Chong Glass waterpipe, courtesy of Grateful Shed. Both were also awarded *HIGH TIMES* subscriptions.

The Film Fest unofficially ended Sunday night at the Hideout, with an impromptu screening of Steve Hager's *3rd Annual Stony Awards*. ★





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## the incredible scratch movie

DJ Sheri

The DJ, as opposed to the radio announcer, has long been a rather shadowy figure to the general public, even as he (or she) has exerted an increasingly crucial influence on popular music over the last several decades. Filmmaker Doug Pray's documentary, *Scratch* (Palm Pictures), delves brilliantly into this cultish demimonde of adults who act

like gleeful children at the sight of a pair of turntables and a stack of vinyl. Utilizing footage and interviews with several generations of hip-hop DJ icons—from Afrika Bambaataa to DJ Premier to Qbert—Pray makes a strong case for the DJ as musician.

The film stresses the origins of hip-hop, when rappers were merely added attractions to a DJ's presentation. Rather than just "standing behind a record player and ruining records," DJs are revealed as craftsmen who invest as much time into what they do as any instrumentalist. From asserted scratching techniques to the art of "digging" (spending days waist-deep in piles of old records looking for something funky nobody else has yet discovered), *Scratch* shines a much-needed light on this oft-maligned profession.

In an era when rock bands are regularly beginning to feature DJs, a documentary from the director of *Hype!* (about the early-'90s grunge explosion) is more than timely; it's essential. Using cuts and edits inspired by the subject at hand, *Scratch* gives long-overdue exposure to those individuals relegated to the background, without whom hip-hop might not exist today. —Greg Casseus

## the return of the last waltz

The Band's farewell summit was a momentous Thanksgiving bash held at Bill Graham's Winterland Auditorium in 1976. Following a regal dinner complete with orchestra and professional dancers, Levon Helm, Robbie Robertson, Richard Manuel, Garth Hudson and Rick Danko gave their final concert together. Showcasing famous guests and earnest camaraderie, *The Last Waltz* was documented by Martin Scorsese and remains one of the era's best music films.



Expanding the original soundtrack into a four-disc extravaganza, this new *Waltz* (Rhino) includes some overlooked performances, after-hours jams, concert rehearsals and studio outtakes. Yes, it all sounds like it was recorded over a quarter-century ago, but that's a good thing. As a group, the Band boasted three excellent vocalists, a staggering array of instrumental skills and image-laden songs that evoked bygone Americana. Besides delivering inspired versions of classics like "The Weight," "Up on Cripple Creek," "Rag Mama Rag" and "The Night They Drove Old Dixie Down," Robertson and company serve as the ultimate backing band for Bob Dylan, Eric Clapton, Neil Young, Joni Mitchell, Van Morrison, Muddy Waters and others. While the new material offers occasionally worthwhile moments, the highlights remain the same. With Paul Butterfield and Helm wailing together on "Mystery Train," juke-joint elder Ronnie Hawkins reclaiming his roots on "Who Do You Love," Robertson and Clapton trading solos on "Further on Up the Road," Van Morrison kicking it (literally) on "Caravan" and Dylan reminding us who was really in charge, the Band never had it so good. And neither did we. —Mitch Myers

## lost & found: new hendrix esoterica

For Jimi Hendrix collectors who have long cried for a definitive guide to his brief but convoluted career, Steven Roby's *Black Gold: The Lost Archives of Jimi Hendrix* (Billboard Books) will dry their eyes. *Black Gold* is billed as "the first book to authenticate the lost sessions of Jimi Hendrix, previously unknown recorded collaborations, and rare film and video documents." It's an obvious labor of love—Roby published and edited *Straight Ahead: The International Jimi Hendrix Magazine* from 1989-96—and an engrossing history of the guitar virtuoso's life and career, not the dull bin of pop arcana the book's subtitle suggests.

The biographical sections detail Hendrix's apprenticeship on the brutal Southern "chitin' circuit," backing Slim Harpo, Curtis Knight, Wilson Pickett, the Isley Brothers and a slew of other R&B acts. The book also salvages from obscurity his early performances and studio sessions as "Maurice James" with Little Richard (who fired Hendrix for upstaging him), Love's Arthur Lee and Jayne Mansfield (!) among others.

Roby's interviews with friends, family and musicians who recorded or jammed with Hendrix provide a steady spate of revelations big and small. Periodic status reports detail the contents and availability of every known Hendrix recording, film and documentary, formerly a confused mountain of acetate, now a tidy inventory of music that still, as Frank Zappa warned, "eats you alive." Anyone with an interest in Jimi Hendrix will find *Black Gold* an experience. —Alex Constantine



## tripping with the chemical brothers

After 18 months submerged in a London studio, surfacing only to give blind taste tests to oblivious crowds, the Chemical Brothers' latest trip, *Come With Us* (Astralwerks), demonstrates the duo's mastery of different musical styles. With no guest appearances or collaborations, all lights remain focused on Tom Rowlands and Ed Simons as they take us on a melodious tour through an electro-psychedelic world.

The Chemical Brothers yank listeners around from dubbed-out grooves and rhythmic vocal hooks to acid-bass lines with '70s disco-style horns, all the while maintaining their patented funky West Coast breaks and pulsating progressive beats. The album's diversity is most apparent on the single, "Star Guitar," which features twisted guitar riffs, tantalizing vocals and a nice ambient breakdown that escalates to a high-energy beat. While presenting more of a futuristic sound, *Come With Us* is also infused with classic rock remnants of Pink Floyd and Beatles influences are apparent in this masterful music melting pot. —Doc Hayes





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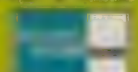
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## stoner parade

Cooking up some independence on the 4th of July. By Chef Ra

I live in a small town in the Midwest and people around here have a thing about being free in America. The 4th of July is a day for a big hometown party filled with fellowship, good food, massive amounts of ganja and fireworks. The 4th of July affords us the opportunity to express our love for this country. We feel free to do just about anything we normally might not attempt otherwise.

For many years I participated in the annual 4th of July parade with a group from our local community radio station. I DJ'd a reggae show and marched with them for 20 years. The parade was always a showcase for tolerance and our ability to have a good time. We represented the diverse side of our community—a colorful group of hippie gypsies dancin' across town, comprised of Christians, Muslims, Jews, punk rockers, blacks, whites, Asians, Native Americans, rednecks. Imagine smoking a fat reeler while a police cruiser's leading your hippie ass down the street with his lights flashing!

Many times I would roller-skate along the parade route doing one-hitters with the float driver. Then I'd skate back to the float and grab a cold beer from the keg we smuggled on board. One year the redneck country DJ at our station was pulling our float with his brand-new pickup, and I skated in front and lit up some fireworks. I was trying to put on a good show for local TV as I skated out front of "Billy Bob's Bigfoot Pickup." My dreadlocks were flying and I was looking good, but my fireworks display backfired. Flying sparks ignited the red, white and blue paper bunting on Bubba's truck. He started screaming: "Chef Ra! Mah truck's on fire, boy! Mah truck's on fire, son!"

Realizing I had torched the truck, I

skated around to the keg and filled up a couple pints of beer. Then I poured the beer over the raging fire and put it out. To this day, Bubba still thinks my radical, black, hippie dope-smoking ass tried to burn his truck down.

With the fire out, we marched along with marching bands, cops, crooked politicians and stuck-up beauty queens. Our group was a standout. On our float we had a "hippie-grass" bluegrass band playing great music. We got raves along the parade route. The only problem, apparently, was the name of the band—"The Blue Gr-Ass-Holes."

You have to understand that the judge's reviewing stand is full of mainstream, conservative, elderly folks, and I don't think they were relating to us. As we passed in front of them, the parade announcer couldn't get the words out of his mouth: "Ladies and gentlemen, the next float has been mounted by our local community radio station. The group you hear on the float is called the Blu-Blu-Blu-Ass-Holes."

Not quite correct, but very funny.

Here's a great little summertime treat to beat the heat. Watch your 4th of July parade with this one. The flag will never look so colorful! 🍓

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Photo: J. Smith



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# mayhem in south america

Tracking the other US battlefield.

While the eyes of the world have been on Afghanistan since Sept. 11, several major political changes have occurred in Colombia, Peru and Bolivia that have gone almost unnoticed by the Western press.

On March 20, a car bomb exploded in front of the US embassy in Lima, Peru, killing nine people and injuring dozens more on the eve of a South American trip by President George W. Bush. No US citizens were among the victims, and the embassy was not damaged.

Though the bombing is being blamed on an allegedly resurgent Shining Path—the Maoist extremists who terrorized Peru during the 1980s—some cynics have privately said it could not have come at a better time for Bush, and suspect the last people responsible would be the Peruvian rebels, who themselves have denied any responsibility.

On his March visit, President Bush used the embassy bombing as a platform to push his Andean Initiative—an expansion of Plan Colombia—calling for renewed efforts on the part of Peru to combat drugs and terrorism, and promising US help on those fronts. He stressed that free trade would solve both those issues by creating a healthy Peruvian economy, and carefully avoided discussing the collapse of Argentina's economy after just a year of following the same free-trade prescription.

Bush's arrival was met by a massive anti-US demonstration, which the Peruvian military and police dispersed with tear gas. American flags were then given to thousands, and the Bush motorcade looked as if it were being greeted by adoring masses of Peruvians. Though not a lot of coverage was given to the real demonstration, both the Dallas Morning News and CNN included stories related to the tear-gassing.

In Colombia, the fragile peace process between the government of Andres Pastrana and the Revolutionary Armed Forces of Colombia (FARC) was shattered violently on Feb. 20, when Pastrana ordered 85 bombing raids on communities known to be FARC bases of support. The raids were all carried out in the Switzerland-sized



President Bush used the US embassy bombing that injured this woman to push expanding the Drug War in the Andes.

## Bush's arrival was met by a massive anti-US demonstration, which the Peruvian military and police dispersed with tear gas.

outspoken remarks concerning the presence of drug money in the recent elections. Duarte had called for a boycott of the elections, which might have contributed to the 62% absenteeism of eligible voters in this overwhelmingly Catholic country.

The Colombian police and military have picked up one suspect they say might have knowledge of the killing. But many in the press have blamed the FARC, though it is much more likely that United Self-Defense Forces of Colombia paramilitaries were responsible, as they have more direct ties to cocaine manufacturing and distribution than the rebels, and saw Duarte as a hindrance.

In an effort to further tie terrorism to drug dealing—Bush's new war cry—the US has requested the extradition of three FARC rebels, along with four Brazilians, who were indicted by a federal grand jury on March 7 on charges of conspiring to smuggle cocaine from Colombia to the US. It is the first time felony narcotics charges have been brought against FARC members.

On March 18, a State Department plane carrying a DynCorp pilot crashed and exploded during a coca-eradication spraying mission. The downed OV-10 aircraft was one of five planes flying in formation when it apparently flew too low and hit a tree just south of the Laramia military base. No ground fire was reported in the area at the time, and no foul play is suspected.

In Santa Cruz, Bolivia on March 5, Drug Enforcement Administration chief Asa Hutchinson met with the heads of state and antidrug chiefs of more than four dozen countries for the 20th International Drug Control Conference. In an ironic twist, on the same night, former Bolivian congressman Evo Morales, head of the country's coca-growing union, was nominated for President by the Movement Toward Socialism party. The election is scheduled for June 30.

Morales, in accepting the nomination, denounced both the Bolivian Congress, whom he called "narcos," and the US government, which he accused of creating "misery and oppression" through imposing its will on the Andean nation. —Peter Gorman

## coca-collateral damage Ecuadorian Indians sue to halt herbicide spraying.

Ecuadorian Indians are suing the DynCorp corporation in US federal court, charging they were poisoned by the herbicides the private military-services company was hired to spray as part of the US government's antidrug Plan Colombia.

The suit, filed in Washington on Sept. 11, alleges that glyphosate herbicide intended to kill coca and opium crops in Colombia affected up to 10,000 people in Sucumbios Province, along the Colombian border. It charges that the spraying killed four children, caused fevers, diarrhea, skin rashes, vomiting and bleeding from the intestines, and killed dogs, cats, horses, pigs and cows, and corn, coffee, yucca and other crops. The plaintiffs are demanding an end to the spraying near Ecuador, medical attention and monetary damages.

According to the lawsuit, Dr. Adolfo Makdonado Campos, who worked in the affected area for six years, estimates that all the Ecuadorians living within five kilometers of the spraying exhibited symptoms "associated with acute intoxication from the aerial spray released upon them by the DynCorp defendants." Of people within five and 10 kilometers, 89% suffered similar symptoms.

In January, DynCorp requested that the suit be dismissed on national-security grounds. Plaintiffs responded on March 12, and their attorney expects a decision within 30 to 60 days.

"This poison does not discriminate between plants, destroying them all. It kills plants," testified Raul Beers, assistant secretary of state for international narcotics and law enforcement affairs, in a deposition before the plaintiffs' lawyers on Feb. 27. Questioned by Terry Collingsworth of the International Labor Rights Fund, an attorney for the plaintiffs, Beers admitted he was aware there was a no-spray zone along the Ecuador-Colombia border.

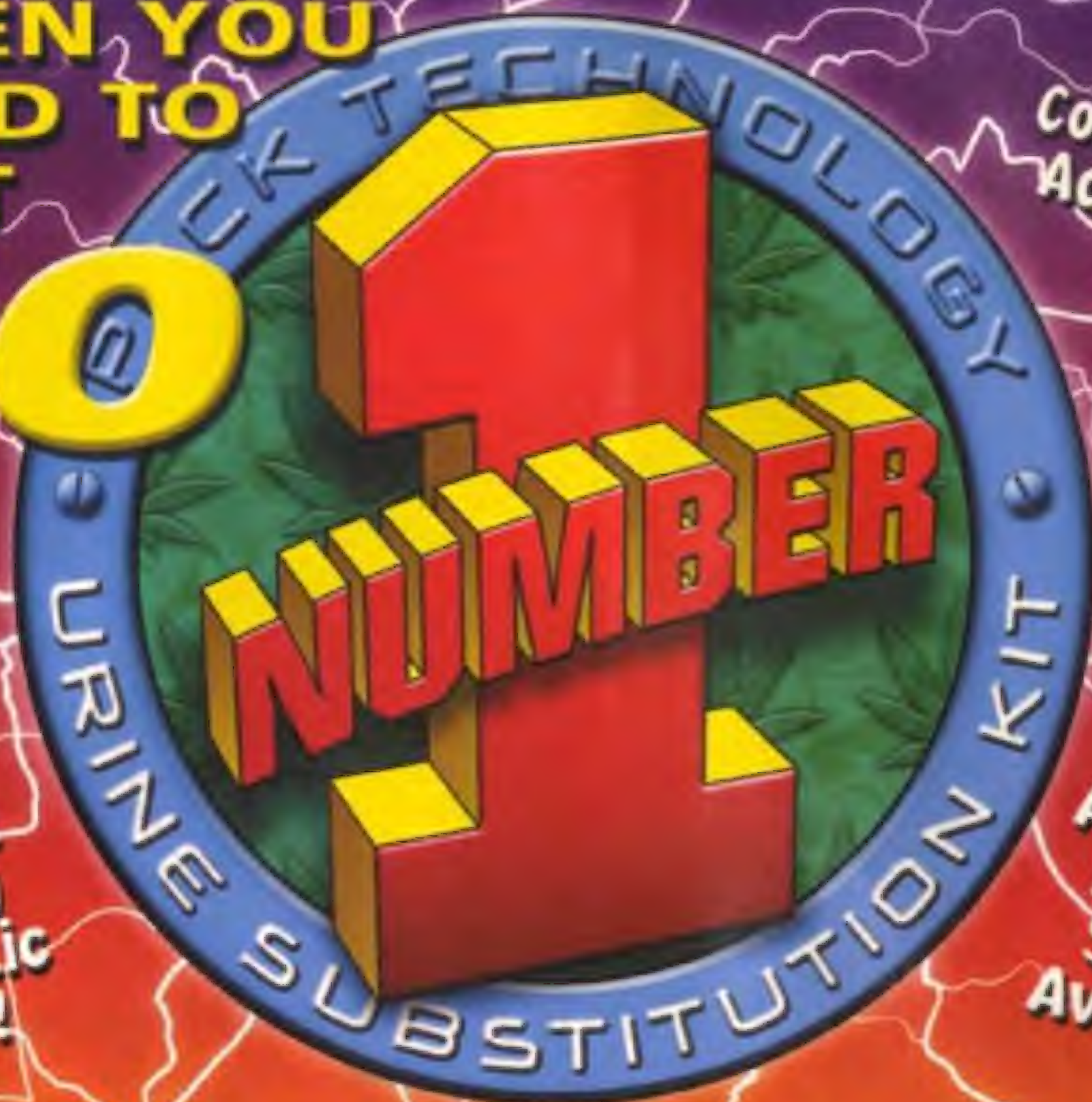
"There is no ambiguity," says Collingsworth. "They're not supposed to be spraying, either directly or by accident, anybody in Ecuador." He adds that glyphosate is not supposed to be sprayed from higher than 10 feet to keep the poison from drifting, but DynCorp's pilots were "spraying it way higher than anyone would recommend, in order to avoid being shot down." —Preston Post



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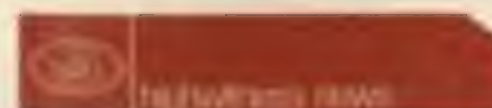
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## cali sheriffs ignore med-pot law

**SAN FRANCISCO**—Patients in yet another rural California county are finding local law enforcement resistant to recognizing the legitimacy of the state's 1996 medical-marijuana law. Sally Farrington, a 54-year-old grandmother and medical-marijuana patient from Hathaway Pines, was arrested last Dec. 4 by the county sheriff's department. Her son, Jared, was arrested twice in January. The pair has been charged with multiple counts of possession of cannabis and possession with intent to sell and face time in state prison, despite both having valid medical-marijuana recommendations from a physician.

"The Calaveras County Sheriff's Department has time and time again demonstrated that the will of the voters in passing Proposition 215 means nothing to them," says Jared Farrington's lawyer, Adam G. Gasner of San Francisco. "The sheriff's department continues to aggressively arrest residents of Calaveras County who use marijuana lawfully. They seem to turn a blind eye to whether or not the person they're investigating is using marijuana pursuant to a lawful doctor's recommendation."

Sally Farrington has been instructed by her attorney to not be quoted directly by HIGH TIMES, though she was able to provide an account of her arrest. She says she was handcuffed and ordered to remain outside her home while sheriffs spent several hours ransacking her house and seizing her medical-marijuana plants. When she told them she had to urinate, she says they forced her to do it outside, in front of several male deputies.

Calaveras was one of the few counties in the state to vote against Prop 215 in 1996, and in the March 2002 election, Sheriff Dennis Downum overwhelmingly defeated a candidate who argued that arresting sick people was a waste of public revenues. —Mark Miller



PHOTO: JAMES

## oregon pot doc under attack

**PORTLAND, OR**—Dr. Phillip Leveque is under fire from the Oregon Board of Medical Examiners, which has accused him of endorsing medical-marijuana applications for patients he did not personally examine. Leveque, who has provided documentation for more than 40% of the applications filed by patients under the Oregon Medical Marijuana Act, has denied any wrongdoing. His request for a hearing is pending before the board.

In Oregon, qualified patients can get a card authorizing them to use medical marijuana in limited quantities from the state Department of Human Services. The patient's attending physician must verify in writing that the person has been diagnosed with one of a list of debilitating conditions (such as cancer, glaucoma or HIV/AIDS) and affirm that marijuana may mitigate the symptoms of the condition.

Dr. Leveque, 79, is a jovial, quick-minded doctor of osteopathy from rural Molalla. When Oregon's medical-marijuana law went into effect in 1999, two patients requested his help in applying for cards. Soon, two grew to nearly 2,000 patients. Most applicants are, in his words, "sick, disabled and destitute." Many can't scrape up the \$150 for the state application, let alone pay medical fees. He will accept donations to pay his legal fees, but he averages less than \$25 from the patients who pay anything. "If I don't do this for them, nobody will," he says.

The doctor says marijuana has been proven to alleviate symptoms in a wide array of ailments, without the harmful side effects of many prescribed drugs. "Before 1937, almost every major drug house had a cannabis product," he says. "It was considered the miracle drug of that age. And it will be the miracle drug of this next ten years, much like Prozac is now, but with far wider usefulness." When asked if he thinks people are abusing the system to get high legally, he says, "A few might slip by, but that's not what I'm seeing."

The medical board has accused Dr. Leveque of signing the required Attending Physician's Statement "without examining the patient, conducting medical tests, maintaining an adequate medical chart, reviewing possible contraindications, or conferring with other medical care providers." It did not accuse him of harming any patient, nor have any patients claimed harm. —Constance Emerson Crooker



PHOTO: JAMES

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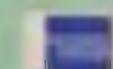
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HIGH TIMES NEWS

## dr. grinspoon gets off

The Massachusetts state medical board has dropped misconduct charges against Dr. Lester Grinspoon for admitting he smoked pot, but Grinspoon is requesting an apology, on the grounds that the accusations were so ridiculous they should have been immediately rejected.

Last September, the state Board of Registration in Medicine contacted the Harvard psychiatry professor, author and marijuana advocate, asking that he respond to a complaint by the Drug-Free America Foundation's Calvina Fay.

Fay asked the board to revoke Dr. Grinspoon's license to practice medicine after reading in the August 2001 issue "of the pro-drug magazine, High Times" that he "had divulged his own personal use of marijuana" at the NORML conference that spring. "Our knowledge of the effects of marijuana use causes us to question the wisdom of a doctor being allowed to practice medicine when he admits to using a dangerous, mind-altering drug," she wrote. The DFAF, run by a prominent Florida Republican contributor, is a spinoff of Straight, Inc., a notorious chain of teen-rehab clinics shut down after numerous child-abuse accusations.

Grinspoon responded by calling the complaint "both frivolous and lacking in merit." He charged that it "does not allege any specific misconduct in the practice of medicine, inadequate medical care or patient harm," and was filed purely for political reasons.

However, the board continued to send him letters requesting a response to the allegations. Months passed between the doctor's queries on the complaint's status and their replies. The board's explanation for the delays included calling the issue "most consternating" and the "most baffling case we've ever encountered." In March, it finally sent Grinspoon a letter stating that "the complaint has been closed," but adding that they "reserve the right to reopen this case should you commit any violations of Board statutes or regulations in the future."

Grinspoon calls that wording "a thinly veiled threat." Still, he's decided not to legally pursue the issue. He affirms that, before the board dismissed the complaint, he "was ready to go to the mat." Now, all he wants is an apology. —Chesley Hicks



## smoke your folks homeless

Public-housing residents can be evicted for drug violations as minor as their grandsons smoking a joint, the Supreme Court ruled March 26. The 8-0 decision upheld the Department of Housing and Urban Development's "one-strike policy," which allows local housing authorities to evict tenants for drug use by their household members or guests—whether or not they know about it. Federal law bans subsidized housing residents or their guests from engaging in "any drug-related criminal activity on or off [the] premises."

"It is not absurd that a local housing authority may sometimes evict a tenant who had no knowledge of drug-related activity," Chief Justice William Rehnquist wrote in the majority opinion.

Four elderly Oakland, California public housing tenants had challenged the policy. William Lee, 74, and Barbara Hill, 66, were facing eviction because their grandsons had been caught smoking marijuana in the project's parking lot; Pearl Rucker, 66, because her daughter had been found with crack cocaine three blocks from their home; and 78-year-old Herman Walker because his home health-care worker had smoked crack in his apartment.

In January 2001, the 9th Circuit Court of Appeals sided with the tenants, holding that the eviction policy allowed "tenants to be deprived of their property interest without any relationship to individual wrongdoing."

But the Supreme Court said the law "unambiguously requires lease terms that vest local public-housing authorities with the discretion to evict tenants for the drug-related activity of household members and guests whether or not the tenant knew, or should have known, about the activity." It added that such evictions were necessary to protect project residents from drug-related violence.

"Jeh Bush was not kicked out of his public housing due to his daughter's drug use. Other parents should be given the same respect," responded Dan Abramson, director of legal affairs for the Drug Policy Alliance. —Steven Wisnola



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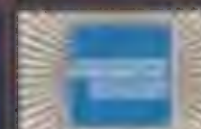
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A hemp diet makes you a criminal.

## DEA hemp ban put on hold

Hemp-food makers got a break March 7, when the US 9th Circuit Court of Appeals temporarily blocked the DEA's ban on food containing trace amounts of THC. The temporary stay means that hemp foods can be imported and sold legally in the US until the court decides the issue. Hearings were scheduled to begin in April.

The DEA issued a reinterpretation of the Controlled Substances Act of 1970 last October, declaring that foods containing any amount of THC were as illegal as pot brownies. The Hemp Industries Association challenged the ban, asserting that it was not an interpretive action, but a "legislative and substantive" action.

"We're very optimistic," said Eric Steenstra, president of VoteHemp, Inc., a non-profit hemp-industry advocacy group. "For the court to issue a stay, there has to be a likelihood we're going to prevail on the merits of the case, and that there is going to be irreparable harm by the action of the agency being sued. Our argument is that the DEA rule was published and went into effect immediately, with no notice or comment. The DEA's claim has been that these products have been illegal all along and now they're just trying to clarify the existing law, which is clearly just a falsehood."

"I think this stay is a clear sign the DEA is losing their argument in court," adds Adam Eidinger, VoteHemp's publicist.

On Mar. 6, 22 members of Congress sent a letter to DEA chief Asa Hutchinson, telling him that the DEA should not "set unwarranted barriers" to hemp products.

The Ontario hempseed company Kenex Ltd. is also planning to sue the US government for \$20 million, charging that the ban is a "capricious and arbitrary" violation of the North American Free Trade Agreement. The Canadian government has objected as well. "In reviewing the interim rule there is no evidence that the effective ban on relevant Canadian food products on the US market is based on any risk assessment. Therefore, Canada objects to these measures."

On March 25, Kenex's lawyers, Steenstra and David Bronner (president of Dr. Bronner's Magic Soaps) met with representatives of the DEA and the State, Justice, Commerce and Treasury departments, to see if the parties could reach an agreement before heading to court. "The State Department and DEA are not looking to settle," says Bronner. —Preston Peet

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## calendar

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**Ohio Hempfest**

Ohio State University, Columbus, Ohio

The 15th annual Hempfest, hosted by Students for Sensible Drug Policy, at Miller Lake on the Ohio State campus. Noon till midnight, free admission, with vendors, speakers and 14 bands on two stages. Contact: [sussdp@gmail.com](mailto:sussdp@gmail.com)

July 4

**Rally, Parade, Concert & Picnic to End Marijuana Prohibition**

Washington, DC

The 33rd annual Fourth of July DC pot rally. "The revolutionary movement is complete

without its poetic expression." Contact:

Fourth of July Hemp Coalition, 2120 L St. NW #210, Washington, DC 20037; e-mail: [fjhc@hotmail.com](mailto:fjhc@hotmail.com); Website: [fourthofjuly.org](http://fourthofjuly.org)

July 11-13

**Fudafest 2002**

North Norway, Maine

Fudafest, Fully Unhinged Dancing Activism Festival, is a clothing-optional, peaceful protest against all unjust laws, especially marijuana laws. There will be petition-signing, a drum circle, live bands, TV unwatching and free camping, with C2 Burn of Mass CMN as MC. Contact: Fudafest, 57 McKay, Norway, ME 04268, e-mail: [fudafest@earthlink.com](mailto:fudafest@earthlink.com)



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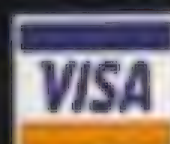


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# new label, same old lies

Bush transforms from compassionate conservatism to compassionate coercion. By Paul Armentano, NORML publications director

There's a new buzzword in Washington, but for marijuana-smokers it's anything but comforting.

In the White House's 2002 National Drug Control Strategy, President George W. Bush—the so-called “compassionate conservative”—debuted his latest plan to deal with America's 19 million pot-smokers: “compassionate coercion.”

“Compassionate coercion begins with family, friends and the community,” the White House states. “Most drug users—the lucky ones at least—are no strangers to coercion. People in need of drug treatment are fortunate if they run up against the compassionate coercion of family, friends, employers [and] the criminal-justice system.”

In other words, pot-smokers whose friends or family drop a dime on them have no idea how good they've got it. Flunked your piss test and lost your job because you toked up over the weekend? Don't worry; your employer was actually doing you a favor. And what about those 735,000 Americans arrested last year for marijuana violations? According to Washington, they're living the good life!

Balderdash!

Bush's latest rhetoric is part of his administration's ongoing drug-policy shell game. Having realized that a majority of Americans has developed serious doubts about the War on Drugs, the White House is attempting to mask their agenda by paying lip service to so-called alternatives like mandatory—ahem, compassionately coerced—treatment. A word to the wise: Don't buy it!

No matter how the Bush Administration tries to sugarcoat it, pot-smokers never benefit from being arrested—regardless of whether or not a drug-treatment program lies at the end of the alleged “rainbow.” The ramifications of a marijuana bust often extend well beyond the criminal-



justice system. For example, in many states, even the smallest pot violation triggers a six-month driver's license suspension. For the 11,000 students arrested annually on drug charges—the majority for minor marijuana violations—a pot bust can spell the end of their financial aid. For the poor, federal law mandates a lifetime ban on welfare and food stamps for even one felony pot conviction. Compassion? Don't make me laugh.

More important, most marijuana-smokers don't

need or desire treatment—coerced, compassionate or otherwise. The millions of otherwise law-abiding citizens who smoke pot responsibly simply want to be left alone!

Despite Bush's duplicitous jargon, two-thirds of his approximately \$19 billion antidrug budget is still earmarked solely for law enforcement. As always, drug-treatment and education providers will have to make do with the crumbs. And let's not forget, when the Bush Administration speaks of treatment, they are talking about compulsory, court-mandated, “it's-either-you-do-this-or-you-go-to-jail” style “treatment.” (More than half of the teenagers and one-third of the adults now in drug treatment were referred there by the criminal-justice system.) Flunk your drug test while in treatment? Guess what? You still go to jail. Imagine if we treated tobacco-smokers the same way.

America has significantly reduced the prevalence of drunk driving and teenage smoking in recent years. We have not achieved these goals by banning the use of alcohol or tobacco, or by arresting adults who use them responsibly. Rather, our nation has done so through honest educational campaigns and by providing treatment services on demand to those who desire them. If the President truly wished to adhere to the tenets of “compassion” and “conservatism,” he'd say no to “coercion” and apply those principles to the responsible use of marijuana. ♣



Jon Gettman (left) and Michael Kennedy

## FREEDOM FIGHTER OF THE MONTH JON GETTMAN—CHECK THE FACTS

Jon Gettman never intended to become either a pot legalization activist or a public-policy specialist with a doctorate in regional economic development. His introduction to activism and chic affair came from working in a bookshop while he was in high school, he says. “The fellow who owned it, Larry Macaulay, was active in chic affairs. And through him and the store, I got to meet both Keith Stroup, who was the national director of NORML at that time, and George Farham, who would become NORML's national director.”

In 1980, near the end of his tenure at the store, Gettman helped Farham collect signatures to put an initiative to decriminalize pot in Washington, DC on the ballot.

Though it failed, Gettman was hooked, and when he began college that year, he also volunteered at NORML. “I went from volunteer to salaried employee to business manager,” he recalls. “Then Farham left and Kevin Zorn took over, and I became the assistant national director. And finally, when Kevin left, I became the national director. That was in 1986. When I left NORML in 1989, I went to American University to get my master's in justice under Arnold Trebach. Frankly, everything I'd learned at NORML was vital to me and echoed by Trebach: NORML was about truth and democracy. About the truth about marijuana and using scientific evidence to try to influence and change public policy on the issue. Trebach

taught me the same: Check the facts.”

While NORML's first petition to include marijuana only concerned medical use, Gettman has filed a new petition that focuses on the issue of pot's “abuse potential.”

“There had been new findings in connection with cannabis-receptor sites in the human body and brain,” he explains. “I thought it was an important issue to address.”

Gettman expects that the federal court will dismiss the petition without even considering the merits of the case, because it “doesn't believe that either Michael Kennedy or I have been sufficiently injured to have standing to bring our case before the federal courts.”

And assuming that's how the court sees it and responds? “There are several options. I'm not at the moment at liberty to go into. But let's say that we will see that our argument gets heard, one way or another.” —Peter Gorman



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## tom petty and gandhi

Despite press and hacker attacks, office break-ins and computer breakdowns, Ruppert vows to continue his struggle to expose the Secret Government. By Michael C. Ruppert

I am flying on an airplane to Austin, Texas in what is now the seventh stop on my post 9/11 lecture series. I've graduated to TV appearances and, as I look at my schedule ahead, I see five states in less than seven weeks. After Texas it's back to the wonderful city of Portland, Oregon for three lectures. Then it's off to Athens, Georgia to deliver the keynote address at an international human rights festival. Three days after that, it's a lecture at the University of Georgia. From there it's straight to Long Island for another lecture on "The Truth and Lies of 9/11." A week off and then to Connecticut and the same lecture at Wellesley for the daughters of the rich and famous.

Lest you think I am bragging, there are prices the country is paying for all of this awakening. At about the time when this column appears in print we will be in one of the largest heroin and hash "epidemics" in history. As far back as February, I started seeing reports of hash seizures in various parts of the country after a decades-long "drought." While some of you may cheer this, I warn you now to expect heavy numbers of arrests and stiff sentences. But the hash is a sideshow to the main event.

In March, as I had been predicting for six months, *The Times of London* reported my worst-case scenario. Come June, they said, Afghanistan would produce the largest Golden Crescent opium harvest in world history—4,500 metric tons.

As the Bush dictatorship becomes openly more repressive and criminal we will see waves of new arrests in a freshly invigorated war against terrorism—er, I mean drugs. No, I guess I mean drugonism. It will be ruthless, it will be filled with propaganda directed not at the drug user, but at the general public who



The war on terrorism is actually the War on Drugs, says Ruppert.

will be expected to either cheer or acquiesce as more nonviolent drug users go to prison to make tennis shoes, handle airline reservations or boost the stocks of Corrections Corp. of America and Wackenhut.

While waiting to get on the plane this morning I picked up a newspaper. The Supreme Court had just ruled that it was perfectly fine—a good thing—to evict a 75-year-old disabled grandmother from public housing because her teenaged grandson had been caught smoking a joint some four blocks away on a public street. Chief Justice Rehnquist thought that it was fair that people could be punished for acts committed by others, without their knowledge.

Of course, the drug issue connects to the oil issue. Always has, always will. From Vietnam, to Afghanistan and now to Colombia—as I had been predicting for years—the Secret Team and Wall Street continue to protect their cash flows. And this summer will add another new stream of *desaparacidos* who will be transformed from useless eaters/poor people/drug users into evil terrorist abettors and net profits.

Over the last six months I have been as gratified to see the awakening and increasingly vocal public sentiment that 9/11 was a lie as the media power brokers and government enforcers have been scared by it. I'm certainly

## the devil in me By Paul Krassner

When I moved from Venice Beach to Desert Hot Springs—from one California extreme to the other, from the ocean to the desert—I thought that I would keep a low profile. But when I was invited to speak at a local decriminalization-of-marijuana rally, I couldn't say no. A month later, a woman who organizes events at the Miracle Springs Hotel and had heard my first comedy CD, *We Have Ways of Making You Laugh*, invited me to perform at the Chamber of Commerce annual installation banquet.

It seems the city had adopted a new slogan, "Clearly Above the Rest," and so the theme of that dinner would be Heaven. There would be blue sky above the tables. The servers would be dressed as angels. The stage would be a cottony white cloud, enhanced by a fog machine. There would be a blonde angel on stage, and she would be playing the harp. At 7 PM, the salad would be served. At precisely 7:15, a clatter of pots and pans would be heard, and then I would be thrown out of the kitchen, right into this heavenly ballroom. Oh, yes, and one other thing: I would be dressed as the Devil.

At first I resisted—although I've been performing stand-up for decades, I had never played a character

before—but then I surrendered to the challenge. I rented a devil's costume—black shirt with everything else red: pants, bow tie, jacket, cape, tail and horns—with a silver three-prong pitchfork. Then I began to get into the role. I pulled the hair hanging on my forehead into a pointy widow's peak. Yes, I was the personification of evil. Try putting that on your résumé.

Now my favorite song became the Rolling Stones' "Sympathy for the Devil," with "That Old Devil Moon" as runner-up. I resented it whenever there was a negative reference to the Devil—I mean to me—in the media. I began to remember a lifetime of movies about myself, *The Devil and Daniel Webster*, *Rosemary's Baby*, *The Exorcist*, *The Devil's Advocate*, *Devil in a Blue Dress*. And, of course, *The Devil in Miss Jones*. How could I forget that? It was the second porn flick, after *Deep Throat*, to infiltrate mainstream awareness.

On the night of the event, I changed into my devil costume in a bathroom at the hotel. Then, in the corridor, I overheard a woman say to her companion, "Right now, I would sell my soul for a massage." I absolutely could not resist this opportunity. I walked behind her, tapped her on the shoulder and said,



Time to smoke some devil's weed.

"Just sign right here." You can imagine her reaction. For me it felt as if, for just that instant, God and Satan were in total harmony.

My appearance was preceded by the high-school ROTC presenting colors, the Pledge of Allegiance, the national anthem and a nondenominational religious invocation: "God bless Desert Hot Springs, especially the Chamber of Commerce." After I burst through the swinging doors, I announced that I was originally kicked out of Heaven, but now I was being kicked into Heaven. I explained that I was fulfilling an equal-time requirement, that this was a cultural exchange, and that the new city slogan should have been "It's Hotter Than Hell Here."

Then I proceeded to conduct a one-devil roast of local leaders in the audience whose eternal souls



not the only brave soul out here, but I seem to be on point for now. And that's where my own price tag carries in.

An LA Weekly columnist wrote a hit piece calling me a "nutball" conspiracy theorist and a "disrocked" cop. They are facing a lawsuit over that one. I wasn't fired from LAPD. I had no disciplinary actions pending and I was earning the highest possible rating reports when I caught the CIA dealing drugs.

Then it got nasty. My Website at cspwca.com was hacked. The attacker took down a network of 200 Websites just to get to us. Our e-mail system was disabled for a while. An Internet "stalker" started sending threatening e-mails to the office. A locked outside storage area was burglarized and we lost a computer, business records and supplies. All this happened within a week.

Friends rushed to help, setting up mirror sites in several countries. New software and programs were acquired. But sadly, we lost one employee who became so fearful that they would be targeted in order to shut me up that they felt they had to quit. Other employees wanted to bring guns into the office for protection. This happened in the same week that I broke the biggest story of my career, an expose showing that John Ashcroft had direct, and possibly criminal, conflicts of interest with grand juries investigating two oil companies who had been major donors to his 2000 Senate race.

I made a decision. Though I am an ex-cop I am a journalist first. There will be no guns in my office. Our shield will be the First Amendment of the US Constitution and we will stand behind that in faith and the knowledge that we are not in this fight alone.

I came to my decision based upon the teachings of two strong influences: Tom Petty, who said "I won't back down," and Gandhi, who said "First they ignore you. Then they fight you. Then you win." +

I had previously purchased, revealing how I had kept my part of each deal. As promised, I got the president of the Chamber of Commerce re-elected; I got a green card for the police chief's undocumented Mexican nanny; I got \$200,000 for the city manager's marketing plan.

And I saved the mayor for last. An appeals court decision had ruled that the city would have to pay \$3 million to real estate developers who had unsuccessfully attempted a low-income housing project called Silver Sage. "It sounds like a brand of marijuana," I remarked, as though I had been transported back to the Cannabis Cup in Amsterdam. I disclosed that, in order to raise such a large sum of money, I had arranged for the mayor to run a meth lab, hidden behind a popular restaurant.

"The Devil made me say that," I explained. "I mean I made myself say it. That's the trouble with people. They should take responsibility for themselves instead of blaming me all the time. What am I, the all-purpose scapegoat for everybody else's evil?"

The whole time I was up there, that angelic harpist remained sitting in her chair facing sideways on the stage behind me. At one point I turned around, jabbed my pitchfork toward her, and asked if I could use her harp to slice my deviled eggs. Finally, when my 15 minutes of infamy were up, I departed, telling the audience, "I'm gonna go smoke some devil's weed now." And I did.

Postscript: In order to avoid paying \$3 million to those real estate developers, the city of Desert Hot Springs has declared bankruptcy. Presumably, their new slogan will be changed to "Clearly Above the Credit Limit." +

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Compiled by Peter Gorman and Steven Wishnia

## national news

### Marijuana-Vote Ban Overturned in DC

WASHINGTON—On March 28, Federal District Judge Emmet G. Sullivan in Washington overturned a law prohibiting public funds from being used to place a medical-marijuana initiative on the District's ballot. Rep. Robert L. Barr Jr. (R-GA) has attached the ban as an annual rider to the District's appropriation bill, but Judge Sullivan called it unconstitutional.

City voters approved a medical-marijuana initiative in 1998 by 69%, but the federal government refused to allow the votes to be counted until proponents won a court decision nearly a year later. Barr vowed to continue the fight, telling the *Washington Post* the issue was "whether federal taxpayer dollars should be used to support a drug-legalization agenda." The Marijuana Policy Project will try to get a new initiative on the ballot, and needs 16,000 valid signatures by July 5 to do it for this November. —*Washington Post*, March 29, 2002

### Supreme Court Hears School Drug-Test Case

WASHINGTON—On March 19, the Supreme Court heard oral arguments in the case of *Board of Education of Independent School District No. 92 of Portawatomie County v. Earls*, in which Oklahoma student Lindsay Earls challenged her high school's rule that participants in extracurricular activities had to take a urine test. Justice Anthony M. Kennedy, who had previously expressed contempt for the "drug culture," told the girl's attorney, Graham Boyd, that if parents had a choice of sending their child to a drug-free, drug-testing school, or a "druggie school." "No parent would send their child to the druggie school—other than perhaps your client."

Justice David Souter was concerned that if all extracurricular activities were subject to mandatory drug testing, then the same testing could eventually "apply to every child in every school in the United States." A ruling is expected in the summer. —*Fort Worth (TX) Star-Telegram*, March 20, 2002

### Urine-Seller Dried Up by Supreme Court

WASHINGTON—A man who has made his living selling clean urine to drug-testers via the Internet cannot do it from South Carolina. The Supreme Court, on March 18, refused to hear an appeal from Kenneth Curtis, who was challenging a state law that prohibited Internet urine sales. Curtis

had been selling five ounces of his drug-free urine, along with tubing and a warmer, for \$60, but was arrested last year and charged with selling urine for the purpose of defrauding drug screenings. He was fined \$10,000 and served six months in prison. He has since moved to North Carolina, which has no such law. —*New York Post*, March 19, 2002

### Denver Police Caught Spying on Activist Groups

DENVER—At a news conference held March 11, the American Civil Liberties Union Foundation of Colorado charged the Denver Police Department with illegally monitoring and recording the actions of members of peaceful social organizations. According to documents obtained by the ACLU, the groups included Amnesty International, the American Friends Service Committee and the Chiapas Coalition, and police also tracked attendance at demonstrations protesting the killing of Ismael Marín by city police in a botched drug raid in 1999. Mayor Wellington Webb said the files covered at least 208 groups and 3,200 individuals, and that the police policies would be reviewed. —ACLU press release, March 11, 2002; *Fort Worth Star-Telegram*, March 16, 2002



## medical marijuana news

### Maryland Cancels Vote on Medical-Pot Bill

ANNAPOLIS, MD—A Maryland House committee chairman abruptly cancelled a vote on a medical-marijuana bill when he realized it would be approved. "I'll be damned if I'm going to pass something that's against federal law," Delegate Joseph F. Vallejo Jr. told stunned members of the House Judiciary Committee Mar. 22. "I'm not going to put my hand on something that sends this kind of message to kids." The bill would allow cancer, AIDS and other terminally ill patients to use marijuana with a doctor's consent. —*Baltimore Sun*, Mar. 23, 2002

### Wisconsin Poll: 80% Support Legal Medical Pot

MADISON, WI—Over 80% of Wisconsin residents support legislation legalizing medical marijuana, according to a poll commissioned by a group of medical pot users called Is My Medicine Legal Yet and released Mar. 12. Ten state legislators have introduced a bill, AB 715, to allow seriously or terminally ill patients to use marijuana for medical purposes if supported by their physician. —Is My Medicine Legal Yet press release, Mar. 12, 2002

## international news

### UK Experts Give Green Light to Marijuana Reclassification

LONDON—The Advisory Council on the Misuse of Drugs has given the green light to British Home Secretary David Blunkett's proposal to downgrade marijuana's legal status to the "low risk" category. Marijuana, the report said, is safer than alcohol and "is not associated with major health problems for the individual or society." —*Drug Policy Alliance*, March 14, 2002

### Canadian Study: Pot No Risk to IQ

OTTAWA—A study published on April 2 in the *Canadian Medical Association Journal* has found that people who smoke moderate amounts of marijuana—up to five joints weekly—even over a period of years, have no decreases in their IQ. The study also found that while the IQs of heavy smokers—more than five joints weekly—dip slightly, the losses do not last

over time. Former pot smokers showed no long-term effects on intelligence quotient. The study was conducted by Dr. Peter Fried, a professor of psychology at Carleton University in Ottawa, who noted "Marijuana does not have a long-term negative impact on global intelligence." —*Toronto Globe and Mail*, Apr. 2, 2002

### US Abandons Hope of Eliminating Afghan Opium Crop in 2002

WASHINGTON—Intense poverty and the continued lawlessness in Afghanistan have pushed US officials to concede that it would be pointless to aim for an eradication of the 2002 opium-poppo crop. Instead, they are bracing for a boom crop large enough to inundate world markets with heroin. Under the Taliban, opium was outlawed, but only for the purpose of preventing prices of heroin from falling worldwide after banner years in the late 1990s. Bush Administration officials

said that the War on Drugs was important, but sustaining Afghan support for the War on Terrorism was a bigger priority. —*New York Times*, April 1, 2002, and personal commentary

### UAE Gives Women 25-to-Life for a Joint and an Dunce

ABU DHABI, UNITED ARAB EMIRATES—A British woman and her Thai friend were sentenced to 25 years to life Mar. 27 by the Ras Al Khaimah Sharia Court for minor marijuana offenses. The British woman, identified as S.K., 59, was convicted of selling one joint to a local man, who got four years. The Thai woman was arrested after police found 32 grams of marijuana in her home. The British woman, according to a court official, confessed to the court that she used marijuana, and said she had given the joint to the local man, the Thai woman's husband's cousin. —*Gulf News*, Mar. 28, 2002



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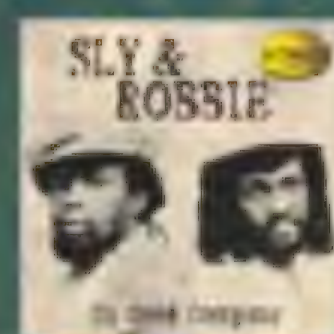
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**SNOOP LIGHTS UP THE 3RD-ANNUAL STONY AWARDS • BY STEVE BLOOM • PHOTOS BY [illegible]**

# HOT★DIGGITY

Stoners of the Year: Bishop Don Magic Juan, George Clinton, Ice-T and Snoop Dogg



"HIGH TIMES—y'all real for making this awards show," Snoop Dogg exclaimed during the acceptance for Best Soundtrack (*The Wash*) to kick off The Stonys on Sunday, March 3 at B.B. King Blues Club & Grill in New York. "Fo' shizzle my nizzle. I'll be back next year doin' the same thing."

*Fo' shizzle my nizzle?*

Like Cab Calloway six decades before him, Snoop Dogg speaks in jive. He has a whole hip language unto himself. Snoop Dogg came to The Stonys dressed to kill, in a Persian lamb-lined black suede overcoat with matching hat. He carried a silver-encrusted drinking chalice and a weed-stuffed cane wherever he went. He was accompanied by a posse of 30, mostly bodyguards. Ice-T was in the house





Snoop Dogg inhales a chocolate blunt as Bishop Don Magic Juan looks on.



Highlights: B.B. King's marquee in New York's Times Square

BRIAN JAHN

# \* DOGG

as well as O.G. pimp-for-real Bishop Don Magic Juan, in a lime-green eye-turning floor-length coat.

Snoop Dogg was nominated for Stoner of the Year. He appeared in four films in 2001. In each one he smoked a blunt and more. He lit up the screen in *The Wash*, DJ Pooh's remake of *Car Wash*, in John Singleton's vaguely antipol *Baby Boy*, in Ernest Dickerson's blaxploitation spoof *Bones* and as a wheel-chair-bound street dealer in Antoine Fuqua's *Training Day*. His Stoner of the Year competition was Marlon Wayans (*Scary Movie 2*), former Stony winner Jason Mewes (*Jay and Silent Bob Strike Back*) and Owen

Wilson (*Zoolander*). George Clinton of P-Funk fame was on hand to present the award.

When we inquired about Snoop Dogg attending our show, we were told that he doesn't fly after 9/11. That was not the news we wanted to hear. But lo and behold, he and his crew loaded themselves onto a luxury bus on February 28 and drove three days to New York, from Los Angeles. This year, we learned people will go to great lengths to attend The Stonys.

For the 3rd Annual Stony Awards, we changed venues, moving uptown from the East Village's

Anthology Film Archives theater to B.B. King's in Times Square. Capacity leaped from 200 to 1,000, though we planned for 500 seated attendees. A music club, B.B.'s allowed us to schedule an after-party featuring our venerable Cannabis Cup Band. We advertised special guests, but until showtime it was unclear exactly who was going to join our reggae all-stars. Would Snoop break out a little "Gin & Juice"? Might George Clinton grace us with a rendition of "Atomic Dog"?

Clinton isn't a film star, but when the opportunity presented itself to bring him as a special guest presenter, we couldn't resist. We told him he'd be presenting the Stoner of the Year award. Clinton, in town for a series of "Triplets" shows organized by P-Funk offshoot WEFUNK, arrived in a tour bus and created quite a stir as he and his band members parked in front of the club on 42nd Street and made their grand entrance.

Clinton immediately was brought back to Snoop's dressing room, where he inhaled one or more of Snoop's chocolate-flavored honey blunts. It sent off shock waves in Dr. Funkenstein's chemically sensitive system. He promptly collapsed on the couch in our production office as the show went on. When it was time to present the Stoner of the Year award, he said he was too high to read the nominations. We did it for him. After the video clips, he opened the envelope and gruffly barked over and over, "Snoop Dogg! Snoop Dogg!"

Snoop Dogg made his second visit to the stage. He hugged Clinton, then asked Bishop Don Magic Juan to "blaze up one of them blunts." Snoop inhaled slowly and proclaimed in a cloud of smoke, "All the real players in the house—Ice-T, Bishop Don Magic Juan, Soopafly, George Clinton. Can anybody say, 'Smoke that shit'?" The crowd enthusiastically responded and he called again and again. "We fucked up right now. Drinkin', smokin'." Snoop said. "We lovin' the ceremonies. Y'all keep having this kind of shit and we'll keep showin' up. Church!"

Church?



'This is the first award I ever won in my life. Somehow having it be a Stony validates my whole youth.'



Ethan Hawke was named Best Actor for his role in *Tape*.

Snoop's appearance brought a bevy of press to the show, mostly from urban magazines like *King* and *Black Gold News*. We also had a reporter from *Entertainment Weekly*, Scott Brown—who a week later confessed in print that he smoked pot for the first time at The Stonys during his one-on-one interview with Snoop Dogg.

"One time for the sake of the interview," Snoop coaxed.

"When I note a ticklish sensation at the back of my throat, Snoop is solicitous," Brown wrote. "That's the Marvin Gaye. You be singing a few notes before the night is over."

Marvin Gaye? (Actually, Marvin Gaye was a big pot-smoker. But it's news to us that there's a strain named after him, like Jack Herer.)

Snoop put on quite a show for the assembled scribes and photogs at a press conference an hour prior to The Stonys. He arrived late, sat on stage smoking and drinking, professing that "weed is legal already" (see sidebar). This delayed the show, allowing Brown to jab in his article, "Needless to say, the ceremony doesn't begin on time, or close to on time, or anywhere in the same galaxy as on time." We weren't on stoner time, we were on Snoop Dogg time. Set your watches at 4:20 and wait for the fun to begin.

Doors opened at 7:30 and the show began by 8:45—45 minutes late. Jim Breuer, *Saturday Night Live* alum and stoner costar of 1997's *Half*

*Baked*, raced out on stage. With bits about stoned night controllers, the evolution of his famous SNL "Goat Boy" character and a chance encounter with a highly buzzed Jack Nicholson (Jack to the heavy-lidded Breuer: "You look just the way I feel right now!"), Breuer was the perfect Stony host.

After Snoop Dogg accepted the Best Soundtrack award for *The Wash* (soundtrack producer Dr. Dre was the actual winner), IFC Films representatives Joseph White and David Mueller collected the first-ever Stony for Best Foreign Film, awarded to Lukas Moodyson's *Together*, a Swedish movie set in a household commune in the '70s.

The next award, Best Documentary, has proved to be a Stony favorite. That's probably because most documentary filmmakers are automatically on the cutting edge with whatever subject they decide to focus on. This year's nominees included two Grateful Dead-oriented features (Gillian Grisman's *Grateful Dawg* and Brent Meeske's *The End of the Road*), one about Jamaica (Stephanie Black's *Life & Debt*) and an IMAX concert film for stoners (*All Access*). The Stony went to *Grateful Dawg*, Grisman's affectionate portrait of her father, David, and his musical companion Jerry Garcia. Elegant and hip, Gillian Grisman accepted the award in a beautiful black outfit.

"On behalf of my father and Jerry, I thank HIGH TIMES for recognizing films like mine in the left-of-center vicinity," she commented. Grisman





George Clinton performing with the Canibus Cup Band.

## THE 3RD ANNUAL STONY AWARD WINNERS

### BEST MOVIE

*Alien*

### BEST STONER MOVIE

*Heavy Flight*

### STONER OF THE YEAR

George Clooney - *The Heat, Big Boy, Gun*

### BEST ACTION

Edward Norton - *Iron*

### BEST ACTRESS

Bridget Fonda - *It's a Girl*

### BEST PET SCENE

Michael Vartan - *Stony Movie 2*

### BEST PSYCHEDELIC SCENE

David Byrne - *Michael (Part 2) with Stone* - *Buffy*

### BEST DOCUMENTARY

*Grateful Dawg*

### BEST FOREIGN MOVIE

*Together*

### BEST ORIGINAL SONG IN A MOVIE

"Sun Heat" by The Roots - *Brooklyn Babylon*

### BEST SOUNDTRACK

*The Matrix*

### THOMAS KING FORCADE AWARD FOR FILM ACHIEVEMENT

*Apocalypse Now*



Ice-T was part of Snoop Dogg's posse.

Jim Brewer (below), "I do look this way all the time. I forget."



Stony Winners: (top) EFC's David Mueller and Joseph White, (left) Brooklyn Babylon director Marc Levin, and (right) Gillian Grossman, who won Best Documentary for *Grateful Dawg*

thanked Sony Pictures Classics and recommended people buy the *Grateful Dawg* DVD.

In the first two years, Stonys were given out for Lifetime Achievement (Dennis Hopper, Tommy Chong, Cheech Marin and D.A. Pennebaker). This year we created a new award: the Thomas King Forcade Award for Film Achievement, named for *HIGH TIMES*' founder. The recipient was Francis Ford Coppola for *Apocalypse Now*, the No. 2 Stoner Movie of All Time, which was rereleased in 2001 with nearly a full hour of added footage. Michael Kennedy, *HIGH TIMES*' longtime lawyer and a friend of Forcade's, made the presentation:

"If he was alive today, Thomas King Forcade would laugh his ass off because he can't believe that a magazine that he started on the finances of drug-smuggling could last in this society this length of time.... He decided to distance himself from all of us when he blew his brains out. We cremated him and we all met at the World Trade Center at Windows on the World. We rolled up some of his ashes and some of the smoke and smoked him away!" After





## HOT★DIGGITY★DOGG

watching Steve Hager's six-minute tribute to *Apocalypse Now*, Kennedy concluded, "No more Vietnams, no more wars at all," and left the stage. Coppola was out of the country.

Larry Clark's *Bully* dominated the next two categories, Best Psychedelic Scene and Best Actress. Danny Franzese accepted both awards. Animator Bill Plympton, whose latest feature, *Mutant Aliens*, was released in April, presented the award for Best Psychedelic Scene to Franzese, who along with Michael Pitt and Kelli Garner ingests blotter acid in the movie. Bijou Phillips won the Best Actress Story for her role as the promiscuous Ali. Phillips couldn't attend the show, but was overjoyed about winning the Story.

Writer and producer Richard Stratton presented the next award for Best Actor. This category included Ethan Hawke (*Tape*), Benjamin Bratt (*Pincro*), Tariq Trotter (*Brooklyn Babylon*), Johnny Depp (*Blow*) and Minnie Driver (*Pandemonium*). For his role as an unrepentant stoner in *Tape*, Hawke was named Best Actor. He roared up to the stage in what EW called a "Hopalong Cassidy button-down"—basically a cowboy shirt.

"This is the first award I ever won in my life," he said as he surveyed the room. "Somehow having it be a Story validates my whole youth." Hawke thanked director Richard Linklater ("He has to be a Story favorite") and Lions Gate. "Where's that bong? Let's light it up."

After Snoop Dogg won the Stoner of the Year award, *The Stonys* came down the home stretch with the final four awards. For the second year in a row, the Best Pot Scene went to *Scary Movie*—this time *Scary Movie 2*. Marlon Wayans' Shorty character has become a stoner classic. In *Scary 2*, he's rolled up by a monster pot plant and smoked. The production is brilliant and the concept genuinely funny. Unfortunately, for the second year in a row Wayans was not able to attend the show.

Despite winning the coveted Best Stoner Movie award, *How High* also was not represented. Jesse Dylan's campus comedy led a strong field that included Kevin Smith's *Jay and Silent Bob Strike Back*, DJ Pooh's *The Wash*, Richard Linklater's *Waking Life* and Richard Kelly's *Donnie Darko*. *Animal House* meets *Up in Smoke*—with Redman as Cheech and Method Man as Chong—in *How High*, earning it the Story.



George Clinton (right) presents Snoop Dogg with the Stoner of the Year award.

## SNOOP DOGG MEETS THE PRESS

A hilarious, smoke-filled interview with Snoop Dogg preceded *The Stonys*.

**What kind of wraps are you using?**  
Blunt Wrap. It's a company I'm down with. They make 'em special for me. They got chocolate, champagne.

**What's your favorite?**  
Chocolate.

**What's the last good movie you saw?**  
Ah. Will Smith had me really believing he was Ali. That was sick.

**If you could smoke with any movie character, who would that be?**  
Probably Scarface—Tony Montana.

**What's your favorite stoner flick?**  
*Up in Smoke*.

**What's the difference between East Coast and West Coast bud?**  
West Coast got the best bud, no doubt. The East Coast is making a

different for all of us—we had never seen ourselves on the big screen together as a unit.

**What's up with your new album?**  
My new album is called *Big Snoop Dogg Is Paid to Be the Boss*. It's basically about me gradually growing in the hip-hop world to a boss, where I am at right now. I started off as an underboss, playing the background with Dr. Dre, building Death Row Records, then moving on to No Limit Records and getting my stripes as a soldier. Now I finally got my own situation together, now I'm the boss. That's what this record's about. It's about Snoop Dogg as an artist and as a boss. It's bossy.

**Who's in your entourage tonight?**  
I got famous players from everywhere. I got Archbishop Don Magic

Actor of the Year. If I win, I guess I am the Actor of the Year in the weed world.

**The Story is a bong. Will you use it?**  
It's a real bong? If I win I'm gonna use it this evening. I might use it right on stage. I might have to do that.

**Is there anything you prefer not doing high?**  
Yeah, brushing my teeth.

**What do you think of this award show celebrating drugs in film?**  
We need more award shows like this, because every movie that's made involves drugs, from the director to the stars to the crew to the cast. Every movie I've been on, whenever I blow some weed up, I see people smile and want to know me better. I came in the movie game being me and not trying to follow Hollywood rules—you can't smoke here, you can't do that. I know and understand that in order to make a good movie, there must be drugs present. So there should be more of these award shows.

**Do you think you're going to see the legalization of weed in your lifetime?**  
I already legalized it... Church! [He smokes a blunt on stage. Photographers snap away.] We're doing shit they say we couldn't do. They taking pictures of it, lovin' it. Put this on the front of *USA Today*.

**What's your opinion of HIGH TIMES?**  
HIGH TIMES is a great expression. It's a blessing. It's a beautiful magazine. I'm glad to be a part of it. Thank y'all for having me and my people come down here and represent what we love to do in a spiritual and peaceful manner. Ya dig?

strong showing right now. The last couple of times I came out here there was some really high-power bud. They had some weed called the Elvis. The Elvis was off the hook. I can't even front. They had a bunch of good flavors out here. So the East Coast is definitely making a good strong run in the bud community. You dig what I'm saying?

**What was it like working on *The Wash*?**  
It was fun because I had the chance to work with DJ Pooh and Dr. Dre. It's a weed-based movie, and it was just fun being able to work with my homeboys in Hollywood. It was something

Juan to my left. I got Soopafly to my right. I got all my homeboys from the East Side of LBC. I got Uncle Joe Bug in the house, the dancing machine. I got Ice-T in the house. All my hairdressers and assorted players.

**How many hairdressers?**  
I got one hairdresser. Her name is Queen Davis. She's the queen of hairstyles.

**How does it feel to be nominated for Stoner of the Year?**  
That's what I'm nominated for? That's a prestigious award, ain't it? In the Academy Awards, it's like



Cannibal Corpse band performing live on stage.



# CONGRATULATIONS SNOOP !

## *"Stoner Of The Year"*

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## HOT DIGGITY DOGG

Best Original Song in a Movie was another new category as well. Throughout the show, we played videos of the four nominated songs in their entirety. HIGH TIMES Records president Mike Esterson presented the award to the Roots for "Lion Heart" from *Brooklyn Babylon*. Accepting for the band, the film's director, Marc Levin, recalled working with Snoop Dogg on *White Boyz* and simply concluded, "One love."

The Best Movie is a dramatic award. Last year's winner was *Traffic*. This year the Stony went to Ted Demme's *Blow*. An epic story about a drug smuggler, *Blow* recalls *GoodFellas* in scope and narrative intensity. It grows sentimental in its last third, but the film's solid foundation holds firmly as Johnny Depp's George Jung descends into schizophrenia. Demme died of a heart attack in January. We dedicated The Stonys to him (see below).

The fun wasn't over. Not by a long shot. The Cannabis Cup Band were in the wings, and George Clinton was ready to join them. Snoop Dogg, we were informed, would not be performing. He was having too good of a time just being his bad self. Too bad he split, because Clinton broke out "Atomic Dog" and "US Customs Coast Guard Dope Dog" with the CCB. Rita Marley and now George Clinton are the biggest stars to ever jam with the Cannabis Cup Band.

Clinton was followed by reggae star Yami Bolo, who appeared in *Life & Debt*, and Alu-Ra, a Brooklyn rapper who has a track on *THC: The Hip-Hop Collection* on HIGH TIMES Records.

The show went until past midnight. "Get Up, Stand Up" signaled that the band was finishing up. At 12:30 AM, the 3rd Annual Stony Awards and after-party were over.

Church.



Yami Bolo joined the Cannabis Cup Band during the after-party.

NORML reps (from left) Jay Greco, Keith Stroup, Allen St. Pierre, Virginia Strange and Tony Costa.



Marisol Verdu (right) comes in. Carl Lumbly (left) is Y Tu Mamá Tambien.

### 1ST QUARTER 2002 STONY REPORT

Here are five contenders for the 2003 Stony awards.

#### Y TU MAMÁ TAMBIEN (IFC)

Mexico's most popular movie ever features two stoner muchachos and an older woman who embark on a mad trip into the country's magical southern region. They end up on a beach, but the boys fight over the woman and their girlfriends, leading to a split-up.

#### SUPER TROOPERS (Fox Searchlight)

Written, acted and directed by the comedy troupe Broken Lizard, *Super Troopers* sends up highway police and a local force, who fight over turf. The opening scene, in which a car full of stoners is accosted by the cops and then taken for a ride, is a classic.

#### WHEEDOWNTOWN (Lut 47)

Set in a Canadian building complex, four workers bet they can stay in the complex without leaving for one month. One worker (Fab Filippo) constantly takes breaks to puff in his VW bug, and another (Marty Delver) is reduced to inhaling fumes from magazine perfume ads.

#### ORANGE COUNTY (Paramount)

Jack Black bids for Stoner of the Year in his role as the pharmacologically impaired Lance in this cult coming-of-age flick. Harold Ramis plays a professor who accidentally downs on Ecstasy.

#### VAN WILDER (Arts and)

From the folks who brought you *Animal House* (National Lampoon) comes *Van Wilder*. Unfortunately, this tripled-campus comedy, starring Ryan Reynolds as a lifer student, has little in common with *Animal House*, *Road Trip* or *How High*.

## LOW BLOW

### DIRECTOR DEMME DEAD AT 37

The Los Angeles County Coroner reported Feb. 2 that *Blow* director Ted Demme had cocaine in his system at the time of his death on Jan. 13. A blood clot in Demme's heart muscle caused his death, which was ruled "accidental."

Demme suffered "sudden cardiac death" after playing basketball. He took himself out of the game and then collapsed on the bench. He was admitted to the Santa Monica UCLA Medical Center at 5:05 PM. Attempts to revive him failed. Edward "Ted" Demme was declared dead at 5:28. He was 37.

Demme weighed over 200 pounds and played basketball five times a week. He referred to himself as husky. "We're a minority that's been deprived of work for years," he once said.

That was hardly the case with Demme, who gained notoriety in 1988 as the cofounder and producer of *Yo! MTV Raps*. He directed three Dennis Leary movies (*No Cure for Cancer*, *Lock N' Load*, *The Ref*) as well as *Beautiful Girls* and *Life*. He also coproduced *Timberwolves* and *A Lesson Before Dying*.

But Demme's claim to fame will always be *Blow*, his drug-smuggling epic, which was named Best Movie at this year's Stony Awards.

"I thought it was really important to show why all these things exist," he told the Arizona Reporter last April. "People like to escape and have fun and get high on whatever they want to get high on. So I thought it was important to show that and not judge it."



Ted Demme on the set of *Blow* with actress Penelope Cruz.

"I used to love getting high," Demme added. "Those were the best days of my life. What about now? Well, I can't do it anymore."

Demme was working on two upcoming projects, the aquatic thriller *Nautica* and a documentary about '70s movies. He leaves behind his music producer wife, Amanda Scher, and their two children, a five-year-old daughter and two-month-old son.

—SB



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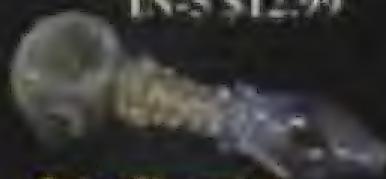


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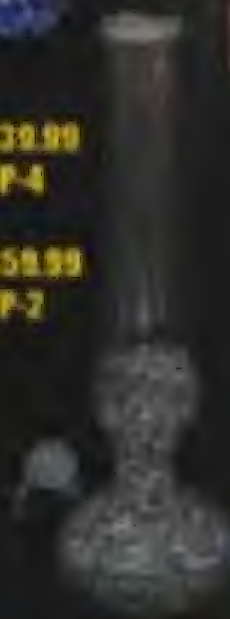
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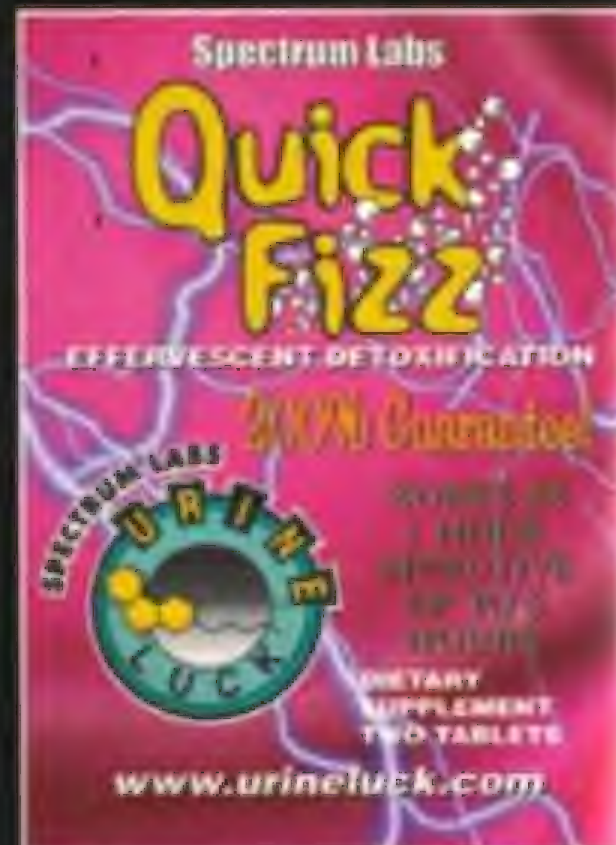
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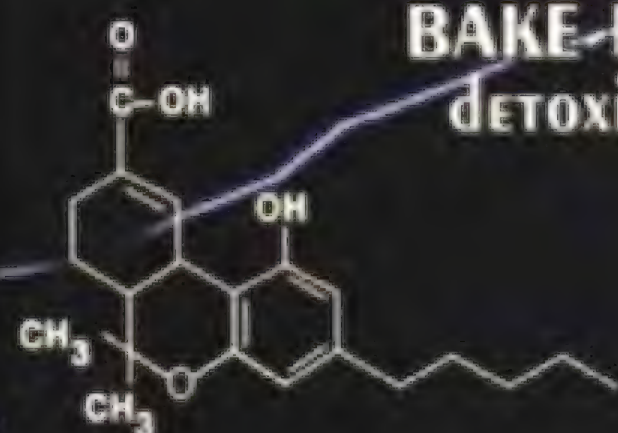


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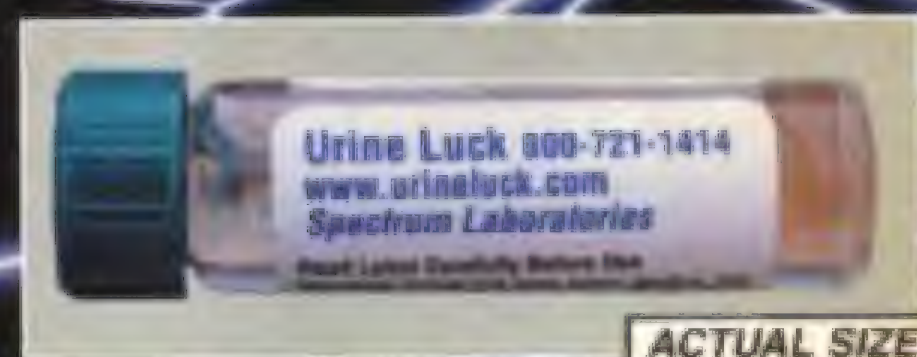


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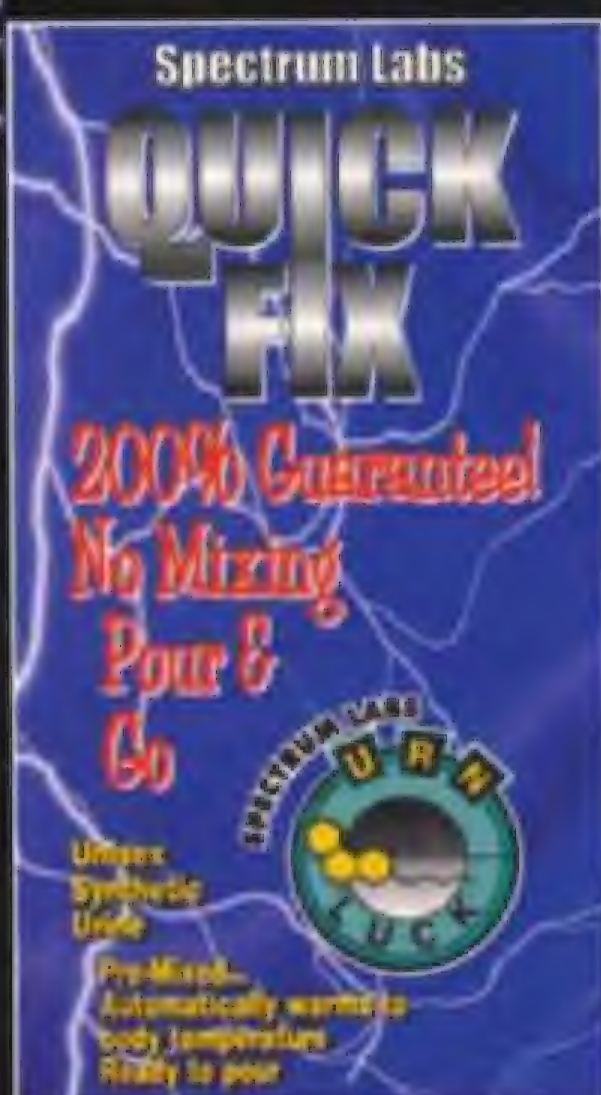
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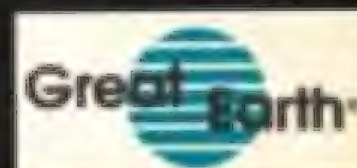
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# pHat pHarming

understanding and maintaining pH

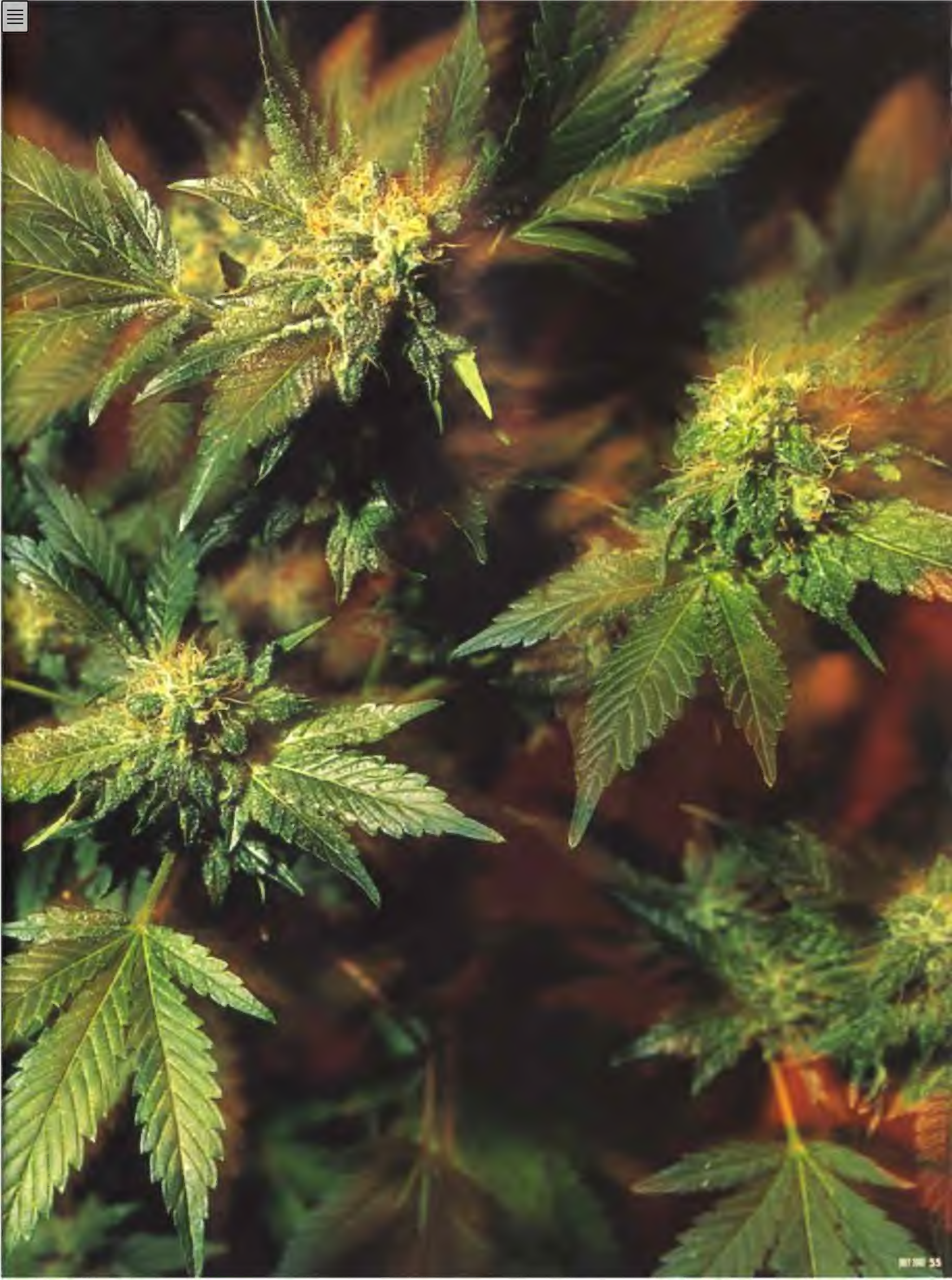
pH has a very definite impact on the happiness of a plant. Incorrect pH levels can render nutrients unavailable, and even cause them to disappear from the soil altogether. Find out how to control this volatile variable. By Brian Getting, photos by MB Imaging

Surveying some of the resources available to marijuana growers, both on the Internet and in print, I realize there is a lot of information about what to do, but very little on why things happen. One such topic is pH. There is a lot of information about how to change pH, control pH, and how important it is, but very little about what pH is and why it is important.

Why do marijuana growers worry about pH? Simply put, if the pH—the balance between acid and alkaline in the soil or growing medium—is not correct, plants will grow poorly or die. Improper pH messes with the roots' physiological ability to take up nutrients, and causes nutrient lockup and nutrient displacement in the soil.

When we talk about pH in gardening, we are usually talking about either the soil pH or the pH of the water or nutrient solution feeding the plants. We all know that roots gather water and nutrients that the plant needs to survive. How this happens is critical to understanding how pH levels affect a plant's ability to feed.







## chemistry and math

Aack! Yep, I know what you are thinking. Actually, the expression pH is a mathematical one, but we are going to be skipping over the chemistry and math here and summing it all up in a few nice pretty sentences. The idea is to put some sort of tangible meaning into things like pH, so they don't seem so scary. After all, if you read the whole chapter on pH in a grow book, but have no idea what you just read, your plants aren't going to benefit a whole lot.

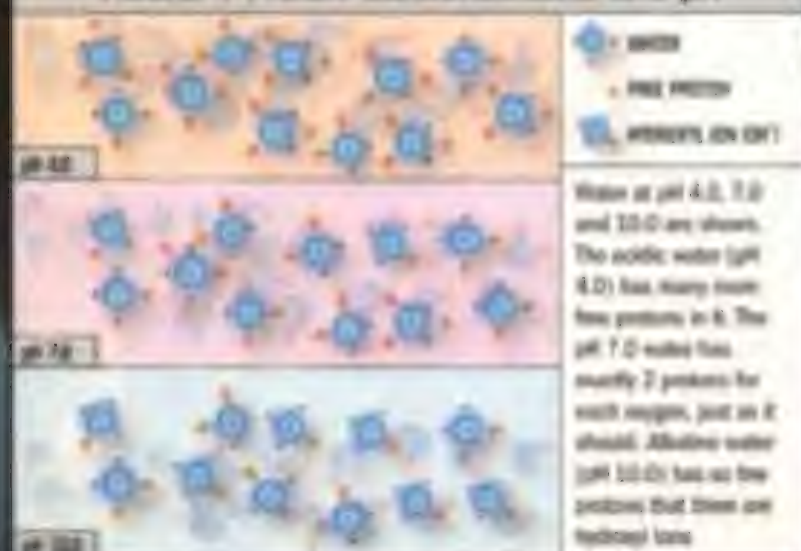
First the chemistry: Water molecules consist of an oxygen atom bound to two hydrogen atoms. Liquid water has many unique qualities, one of which is its ability to auto-ionize, or split into ions. In the case of water, the results are a positively charged hydrogen ion, or proton ( $H^+$ ), and a negatively charged hydroxyl ion ( $OH^-$ ). The charge of these ions attracts them to the surrounding water molecules, or back into each other, in which case they recombine to form water again. For the most part, water exists in this transitional state all the time.

However, if protons are added to water, they dissolve and collide with as many hydroxyl ions as they can, forming new water molecules. Eventually though, there won't be any more hydroxyl ions anywhere, and there will be extra protons floating around. Extra protons make a solution acidic—they combine with water to form hydronium ions,  $H_3O^+$ —and we call these acids. On the other side, what if every time a water molecule split we took the proton away? The hydroxyl ions would have nothing to react with, and there would be an increase in hydroxyl ions in the solution. This makes a solution alkaline, and we call it a base.

Of course, this is an oversimplified crash course in pH, and there are whole books on this stuff. However, for what we need here it does well, because the main point I am trying to get across is that pH is the measure of protons in a solution.

And now the math: the pH scale of measurement that we are all familiar with, ranging from 0 to 14, describes the amount of protons in a solution. The more protons are in the solution, the more acidic it is, and the lower the pH value. The higher the pH value, the fewer protons in solution, and therefore more hydroxyl ions, making it more of a base. Pure water has a pH of 7.0, neutral, meaning there are two hydrogen atoms for each oxygen atom, or  $H_2O$ . Take a look at figure 1 to get an idea of this. In the figure, you can see that the acid (pH 4.0) has more protons (red) than the base (pH 10.0). For example, stomach acid has a pH of 2, vinegar 3-4, baking soda 8-9 and ammonia 10.

FIGURE 1 Proton Concentrations and pH







Improper pH can spoil an entire harvest by the time symptoms become visible.

### active and passive transport

How do plants get the nutrients they need? The common misconception is that the nutrients simply flow into the plant, carried by water through an unrestricted and undecorating root. In actuality, the root has a membrane with pores in it, which effectively acts as a filter. Imagine if all molecules of any size were just free to enter the roots. There would be nothing stopping pathogens or toxic compounds. Plants have evolved mechanisms to dictate what comes across the root membrane. This transportation across the root membrane can be either passive (requiring no energy from the plant) or active (requiring an energy input from the plant).

Passive transport is achieved by either simple diffusion or facilitated diffusion. Simple diffusion is how water and some other very small ionic particles get through. In this method, the particles

are small enough to go right through the pores in the root membrane. Facilitated diffusion is similar. In this method, proteins in the root membrane create channels for certain solutes and ions to pass through. Try to imagine a filter with larger holes drilled in it here and there, and you have an oversimplified view of this process. These channels may be specific to a certain outside size, while others are specific to a particular molecule. Either way, the plant does not need to exert energy.

For passive transport, the plant needs to keep a higher concentration of solutes inside the roots than outside in order to take up water (see figure 2). Passive transport can be facilitated by proteins in the membrane, but for the most part it is only as effective as diffusion. As more and more solute and ions are transported into the root cells, the water potential changes, making simple diffusion impossible, as the change in water potential halts the flow of water, and can even reverse it. So in order to get more nutrients than simple diffusion will allow, the plant has to expend energy. This is called active transport. What is similar about these processes is that root cells must "exchange" protons for the nutrients that they want. This extremely simplified idea is illustrated in figure 2, where you can see that in active transport, protons are exported from the root cell.

Uh-oh, that means that there will be a pH difference. The reason behind this "exchange" is that the cells create a gradient of protons, or a pH difference.



between the inside of the root cells and the solution outside. This drives the mechanisms by which the root cell can transport solutes and ions across its membrane, and is called a proton-motive force. In order to create this pH gradient, the cells expel protons to the outside of the roots, which requires energy from the plant. The proton-motive force is created because there are more free protons outside the cell than there are inside. That means the pH outside the root cell is lower than the pH inside.

Both plants and microorganisms in the soil have very specific pH ranges in which they thrive. Part of the reason for these specific ranges is that the active transport mechanism depends on pH. We saw that the pH outside the root cell must be lower than the pH inside in order for the root to be able to gather nutrients. Let's think about what would happen if the pH of the soil (outside the root cell) is raised (less free protons). The driving force behind nutrient gathering, the proton-motive force, would be weakened until the pH of the soil rose to the same level as the pH inside the root. There would be nothing to drive the uptake of nutrients, even though the plant is still using energy to export protons. This idea is visualized in figure 3, where the pH outside the root is shown rising (which means less protons). This is a bad situation, as energy is being spent, but there are no nutrients coming in. It's like spending more money than you make.

What if the pH of the surrounding soil went down? In general, it is harmful for the number of free protons to get too high in a solution. We are all familiar with how corrosive and reactive acids are, and that reactivity is due to these free protons. Imagine setting a plant in a beaker of hydrochloric acid (pH 1, at 4% concentration). These protons will disrupt proteins and cause many other biochemical catastrophes, ultimately damaging the plant beyond repair.

Nutrient lockup is another source of trouble emanating from the pH of your soil or nutrient solution. This is not a biochemical condition at all; it is just inorganic chemistry happening in the water around the roots. The effect of pH is dramatic on the solubility of minerals and nutrients. Before a nutrient can be used by a plant, it must be dissolved in the soil solution. Most of the nutrients that plants need are more soluble, or available to the plant, in slightly acidic soils than in neutral or slightly alkaline soils. For example, phosphorus is most available in a soil solution near pH 6.5. But if the soil is too acidic, if the pH drops to around 4.0 or 5.0, the acidity can cause high concentrations of dissolved aluminum, iron and manganese. Such concentrations can be toxic to some plants.

## pH and soil

So far we have seen how pH can affect the plant and its ability to take up nutrients, both from the disruption of biological processes and through the unavailability of nutrients. There is one more interesting effect of pH that only affects soil growers, and that is the reactivity of free protons with the soil itself. Soil consists of many different-sized particles, the smallest of which are called micelles. Soil micelles are negatively charged.

Think of the Earth as one giant pool of electrons, and it follows that the soil micelles are negatively charged. This means that they attract positively charged things. We talked about some reasons why protons are very reactive, such as size and charge. Chemists call the electrostatic interactions (or attraction) we are talking about affinity. This makes more sense when we look at our example in figure 4. In the example, the cations (positively charged ions) shown can be listed by affinity, from the "most attractive" to the "least attractive":  $H^+$ ,  $Na^+$ ,  $Ca^{+2}$ ,  $Mg^{+2}$ . In English, this means that a proton has a higher affinity than calcium, which has a higher affinity than magnesium. This is illustrated in figure 4, where you can see how the addition of protons dislodges other ions from the soil micelle.

This is important to plants in that there must be enough free protons to dislodge enough nutrients for them to use, but not so many free protons that everything is dislodged and swept away with the water. Again, this is another reason that every plant has a specific pH range. To give an idea of how interrelated all of this is, think back to how the roots export protons in order to be able to get nutrients. A fine balance must be kept in order to ensure the proper displacement of nutrients from the soil, as well as the proper pH difference to drive the uptake of solutes.

Keep in mind that this has been extremely simplified, and there are a few more variables in real life. For example, pH has an effect on the microorganisms in the soil that are vital to a plant's survival, adding another slew of factors to our issue. Don't worry, it can all be monitored and controlled, and since the range of pH that is ideal for your plants is what is important, it all comes down to maintaining that range. Fortunately, pH is quite easy to measure and change, making the pH monster even less fearsome.

## measurement and control

All this information about pH really doesn't mean anything if we can't measure it, control it or know what it should be. Marijuana can be grown either in soil or hydroponically. Each has its own optimum pH, as well as its own pH-associated problems to deal with. Soil is a little more forgiving than hydro with regard to pH, because of its buffering abilities. This means that in a soil system, the pH won't swing too much either way when you try and adjust it, so pH problems are slower to arise. The optimum pH for soil is between 6.2-6.6. This means that the soil should be very slightly acidic. This is not an absolute range, and the plants will probably not show any signs of pH problems if it dips to 6.0 or rises to 6.8.

pH in hydroponics is much trickier, as there is no soil to act as a buffer. Many chemical nutrient solutions that are available are buffered for you, and work wonders when you have bad water or just don't want to deal with pH. Some organic hydroponic nutrients are buffered as well, but many are not. Even if the product you are using is buffered, check the pH regularly. The pH in

FIGURE 2 Nutrient transport into the roots

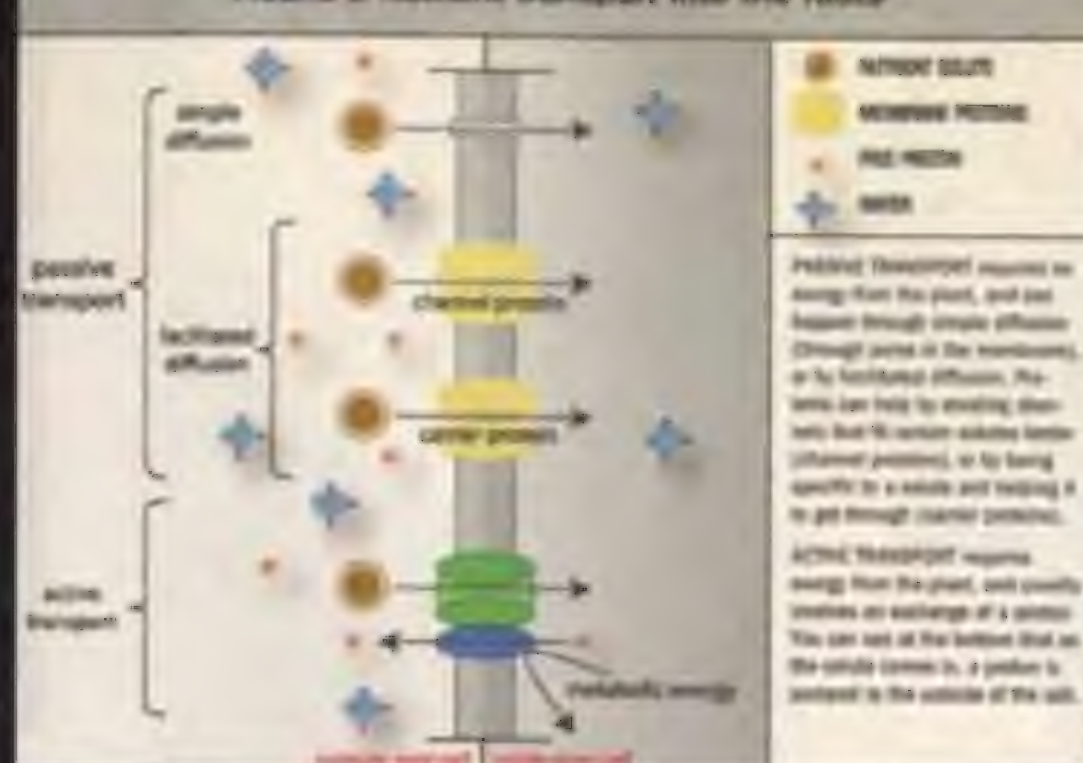


FIGURE 3 Active transport and pH

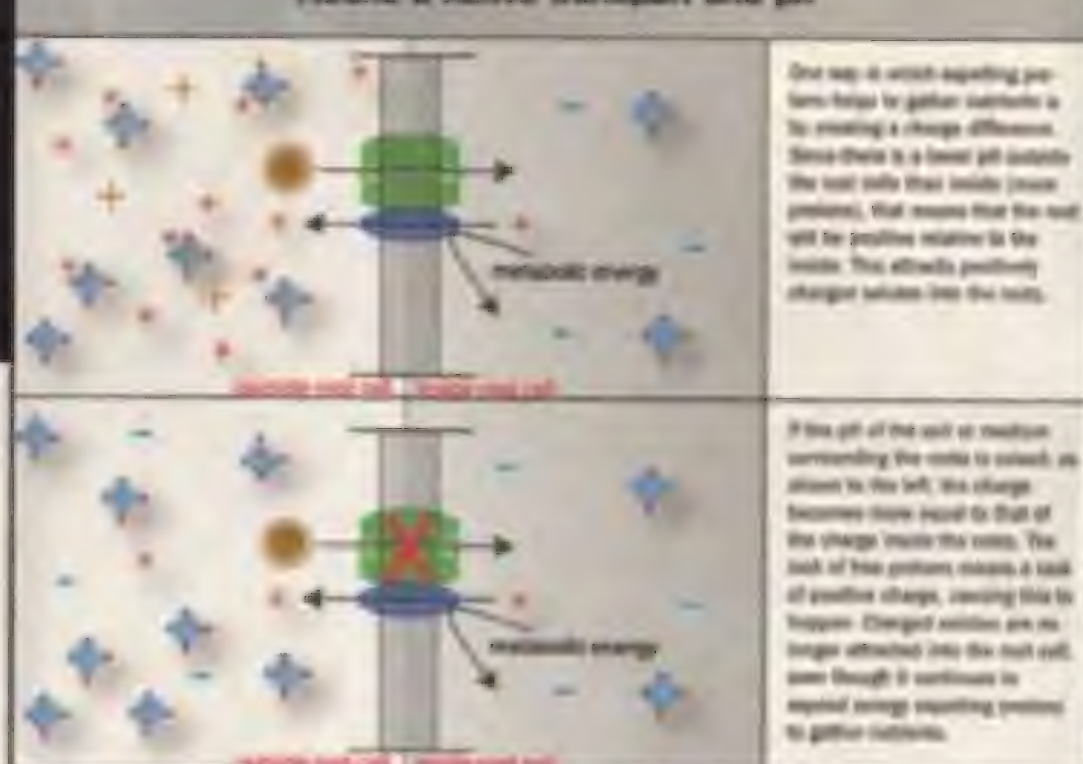
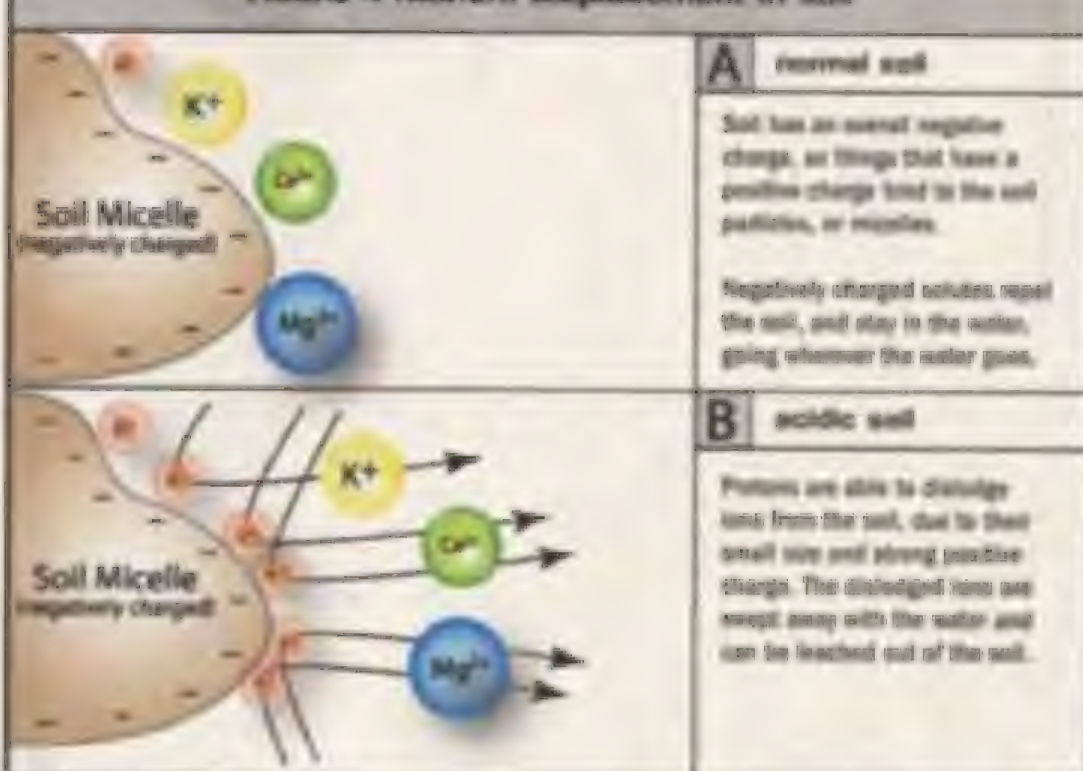


FIGURE 4 Nutrient displacement in soil



hydroponic nutrient solutions can swing much more easily than it can in soil. The ideal pH range in hydroponics is between 5.8-6.2, slightly lower than in soil systems. As hydroponics are less forgiving than soil, it is not recommended to deviate from this range. Nutrient lockup can be a problem in hydro, and remember that the plants expel protons from the roots as they gather nutrients, so the pH will slowly creep lower and lower over time.

Measuring pH is also a bit different in each of these methods, although some measuring devices work just as well in both. Growing in soil requires different testing tools than growing hydroponically. To measure pH in soil, there are test kits available at nurseries and garden centers. These are quite simple, but you have to make sure to check the accuracy of the test kit. Some kits only measure from pH 7.0 to 14.0, which would be useless for



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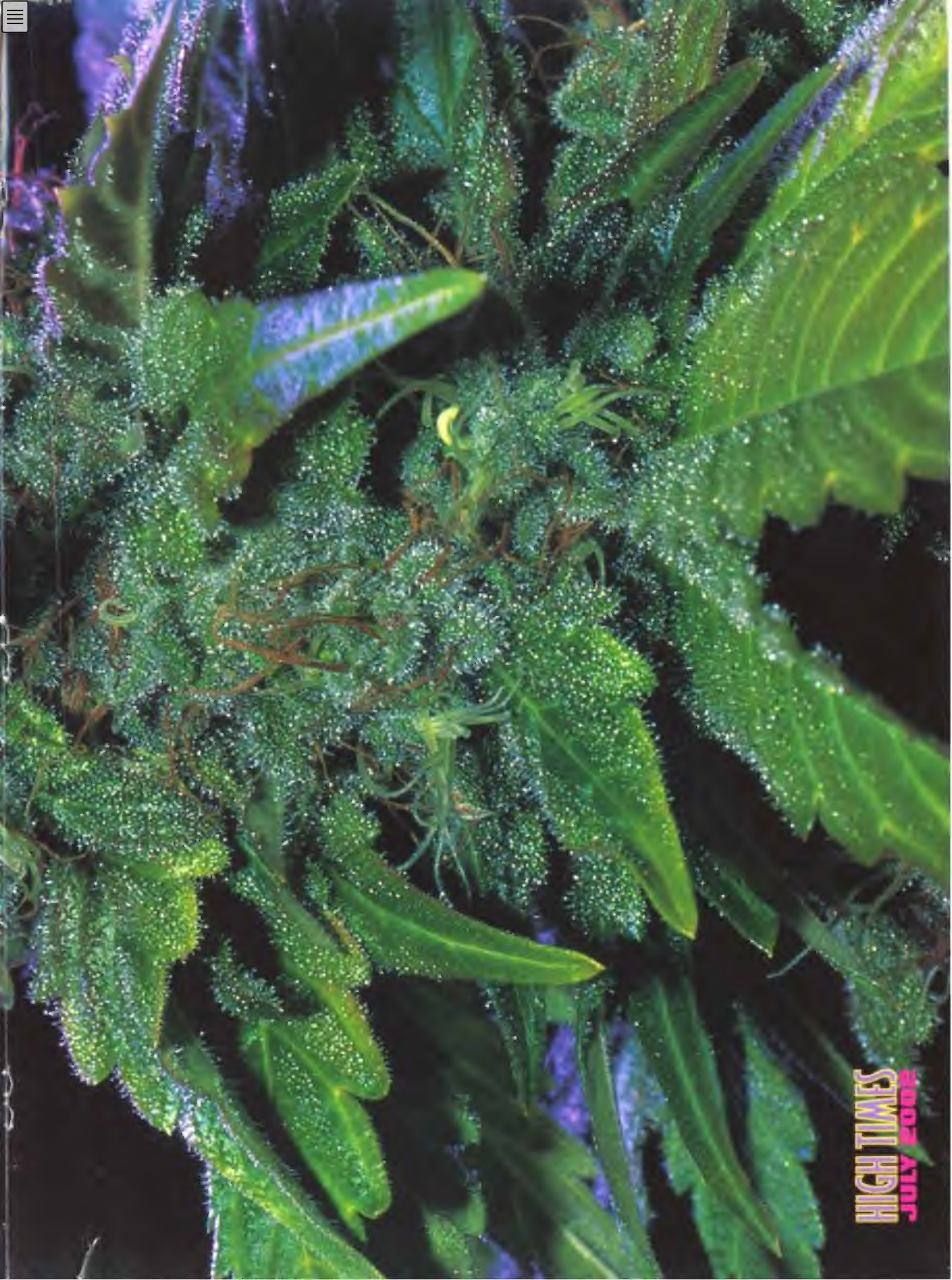




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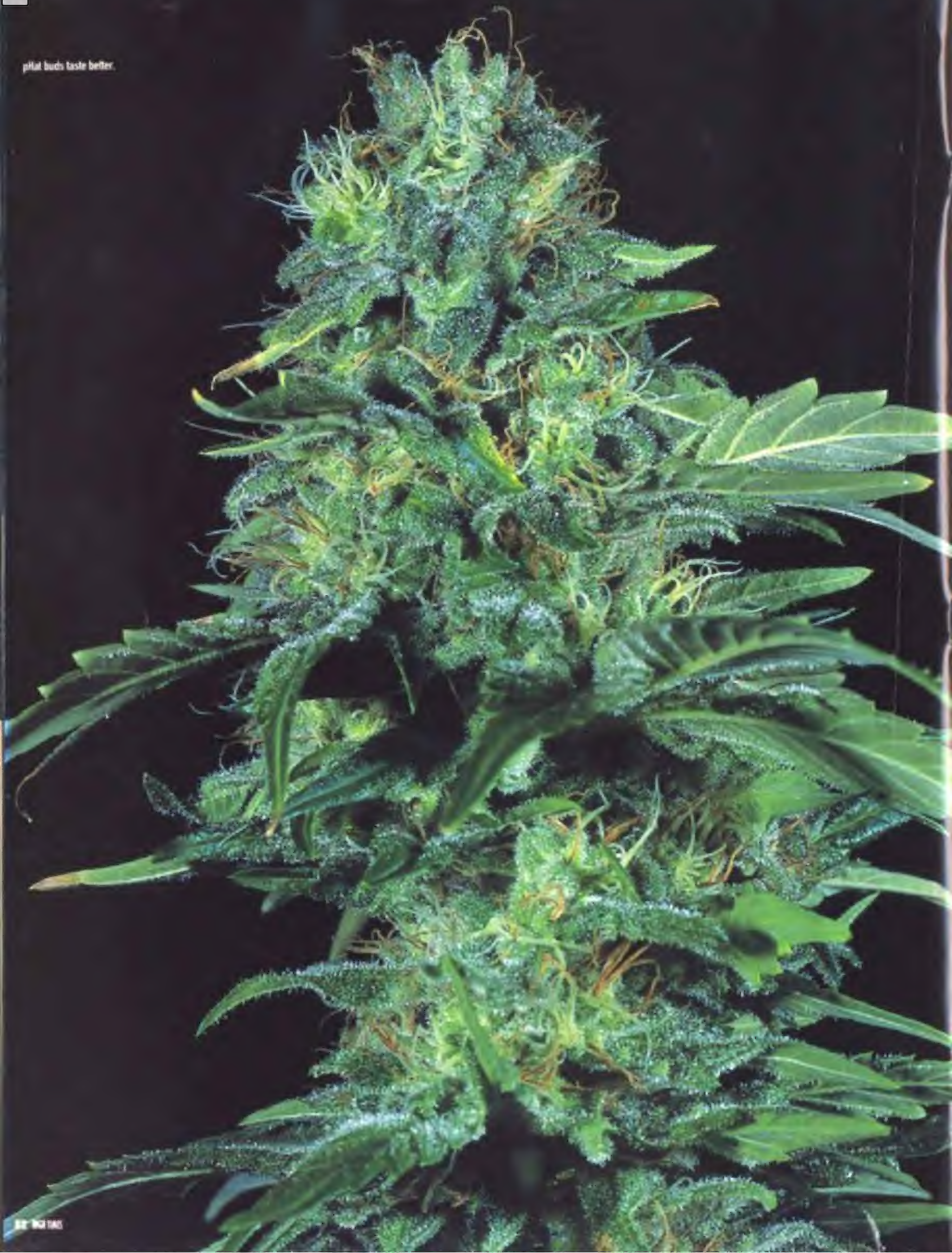


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our applications. There are also kits that measure only pH 1.0 to 7.0, and a bunch of combinations in between. Since we would be shooting for a pH range of 6.2-6.6, it is vital that the test kit we use can measure to one-tenth of a pH unit, or better. If the kit is only accurate to one pH unit, you won't be able to know if you're in this range.

Another soil-testing device is available which measures pH electrically. Since the protons that characterize pH have a charge of +1, it is possible to detect the pH based on these electric charges. These pH meters are sold at most garden stores and nurseries, and have a long metal probe attached to a meter. The probe is placed into wet soil and the pH is displayed by the meter. It takes a minute for the meter to settle down, so wait for it to stabilize before taking your measurement. The metal probe of these meters will corrode, so most come with a pad to wipe it down. Make sure to do this before you take your measurements.

Hydroponic growers don't need to test soil, but they do need to keep a close eye on the pH of the nutrient solution that feeds their plants. One of my favorite testing methods is the simple aquarium pH test kit available everywhere. You have the little test tube that you fill to a line with nutrient solution. Add a couple of drops of the indicator solution, shake it and compare the color to a chart included with the kit. They are accurate enough to do the job, and are cheap and easy.

For the tech junkies, and a lot more money, there are pH pens available. These digital meters are like large pens which you stick into the solution, and the pH is displayed. These are very accurate, but they need to be calibrated to maintain that accuracy. Calibration is simple, and since many also are able to read other values such as TDS, conductivity and concentration, these pens are a great tool. There are many other variations. As long as they are accurate and reliable, that is all that matters. One important thing to remember is that pH takes a little bit of time to stabilize, so when you adjust the pH, let it sit a bit before testing, so that you get an accurate result.

Controlling the pH is very different in soils than it is in hydroponics. Before I mentioned that soil was much more forgiving, due to its buffering capability. That is a good thing, in that the pH shouldn't swing one way or the other too quickly. This presents a problem, however, when the pH is off and needs to be adjusted. When the pH is really far off (1 pH unit), it is probably best to transplant the plant into new soil.

However, you can change the pH by smaller amounts (<1 pH unit) by adding either weak acids or weak bases. It so happens that phosphoric acid ( $H_3PO_4$ ) is a nice weak acid that can be used to lower pH. Along with the protons to lower pH, it also provides phosphate ions, which are a crucial nutrient for the plant. Vinegar will also work fairly well.

For raising the pH, use some sort of weak base, such as ammonia. Ammonia ( $NH_3$ )

forms an ammonium ion ( $NH_4^+$ ) when put into solution, which means that it "takes" protons from the water, raising the pH. Ammonium is another nutrient sought after by the plant, so this is handy. More accessible methods for control are things like vinegar or lemon juice to lower pH, and dolomite lime or baking soda to raise the pH. As baking soda contains a lot of sodium, I do not recommend it. Dolomite lime contains calcium and magnesium, which the plants like.

The first step in pH control is to make good soil. Knowing what is in your soil helps a lot. A good standard soil mix with organic amendments can be achieved with the addition of peat moss. It just so happens that peat moss slightly lowers the pH of the mix, so sprinkle in a bit of dolomite lime to balance that. Organic amendments such as shell dust will raise the pH slightly, so be sure to compensate. Most importantly, test the pH of the soil before you put a plant in it. With a balanced soil to start, there shouldn't be any pH issues, as long as the water you feed your plants is the right pH. Make sure to test the water you are feeding your plants. If the pH is off, adjust it before feeding.

If you find that your plant is suffering, and you learn that the soil pH is off, a good first step is to leach the soil with plenty of pure water. This will remove extra chemicals and salts, and help with the pH. After leaching, make a solution at the pH that you want, and water the soil with that solution. Be careful not to overcompensate, and to let the soil sit for a few minutes before testing.

Hydroponic growers should change the nutrient solution and clean out the system if the pH is off by more than 1 pH unit. Otherwise, add either a weak acid or a weak base to the reservoir, little by little, until the appropriate pH range is achieved. There are commercial pH adjustment solutions available made specifically for hydroponic applications. Most chemical hydroponic nutrients are buffered to make the end solution the ideal pH. This also helps keep the pH stabilized, making it less likely that the pH will swing one way or the other too far. Hydroponic growers who are using organic supplements should test to make sure that their nutrient solution is at the right pH.

Hopefully we now know enough about pH to make better decisions regarding our plants. If you are facing nutrient-starved plants, but your fertilizer is fine, you may have a pH problem. Keeping an eye on pH can prevent shock that would otherwise halt the growth of the plants, and a proper pH level ensures that your plants will be feeding happily and plentifully. Of course, there is much more going on in the soil and in your plants than we touched on, and to make it worse, everything that is going on is interrelated. However if we can take parts of the story and learn as much as possible, we can begin to piece together the magic of nature. More important, we can make better decisions, which lead to bigger, more efficient harvests. 🌱

## practical pH

By Jorge Cervantes

For some of us stoners, math and chemistry are foreign languages. Here are a few practical applications and simple truths about the hard science that will help guide you.

A one-point move in pH, say from a neutral 7 to an acidic 6, represents a 10-fold increase in acidity. This means that a soil or nutrient solution with a pH of 6 is 10 times more acidic than if the pH were 7. If the pH of a nutrient solution or soil were to drop to 5, then it would be 100 times more acidic than if it were a neutral 7. A pH of 4 is 1,000 times more acidic than 7! The inverse is true above 7.

You can measure pH with inexpensive litmus paper, but it is difficult to interpret and easy to confuse readings. With your beautiful budding babes on the line, spend the extra bucks on an accurate electronic pH tester with a digital readout. Inexpensive testers are OK for small gardens; buy a more accurate and reliable instrument for larger gardens. Test the pH at the same time each day. Always follow the manufacturer's instructions on testing to the letter, and keep the instrument clean and accurately calibrated.

If you are growing in an arid region, water and soil pH are often above 7; where rainfall is abundant, soil and water pH are often acidic. Most fertilizers acidify a growing medium over time, and the pH of hydroponic nutrient solutions often drops as water and nutrients are used. The pH can

drop quickly in hydroponic systems, and if you don't pick it up, a nutrient deficiency will crop up—but not show visible signs until a week or two later. By the time you notice it, the damage is done. Most crops are grown for less than three months, and a simple mistake will diminish bud weight.

Avoid pH problems by purchasing quality potting soil or soil-less mix and blend a cup of very fine dolomite lime per cubic foot before planting. Hydroponic growers use dilute phosphoric or nitric acid to lower pH. Keep a close eye on the pH and control it accordingly. After altering the pH, check it, and then check it again the next day at the same time. Calcium nitrate can also be used, but is less common and distilled vinegar often doesn't prevent the pH from drifting up overnight. Use "clean" water with a neutral pH and minimal dissolved solids.

Outside the proper pH range, nutrients become unavailable to plants and build up, toxifying the growing medium and nutrient solution. Toxic conditions are easy to avoid by maintaining the proper pH and flushing the growing medium regularly with mild nutrient solution.

Here are four of the most common nutrient problems associated with but not limited to pH levels. Remember, by the time the leaves show signs of deficiencies, you can count on a lighter harvest. Solve the problem before it starts by paying attention to the pH daily!



**Phosphorus:** A pH above 6.2 (hydroponics) and 6.8 (soil) often renders phosphorus unavailable. Signs of deficiency include stunted growth, bluish-green leaves—often with blotches—and reddish-purple stems and leaf undersides.



**Magnesium:** A pH below 5.5 (hydroponics) and 6.5 (soil) can cause magnesium to become unavailable. Symptoms include interveinal yellowing of leaves, irregular red-brown spots on older leaves, and tips browning and curling upwards.



**Iron:** A pH above 6.5 often causes a lack of iron, which causes new growth to become pale green/yellow starting at the petiole, and larger leaves to develop interveinal chlorosis.



**Zinc:** Keep pH in the accepted range, 5.5-6.2 (hydroponics) and 6.2-6.8 (soil), to avoid problems with zinc. Deficiencies cause interveinal chlorosis of young leaves, new leaves to become wavy, leaf tips to discolor and die back, and new growth to contract horizontally. New bud growth stops when severe.



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Is the "War on Terrorism" being propped up by carefully crafted propaganda? And why is the CIA so popular on television this year? An expert on CIA Psyops examines recent trends in the national media. By Alex Constantine

# GUIDE TO THE HOLLYWOOD PROPAGANDA MINISTRY

## TINSELTOWN DOWN

During the filming of *Black Hawk Down*, the Pentagon persuaded its producers to change the name of Army Ranger John Stebbins, portrayed by Ewan McGregor, because the true-life "patriot" had been sentenced to a 30-year prison term for sexual assault on his daughter. In the movie, "John Grimes" stands in for pedophile Stebbins.

Despite this and numerous other revisions to the record of the Somali military fiasco, *Black Hawk Down* met with widespread acclaim. The film's Washington premiere was attended by Vice President Dick Cheney, Defense Secretary Donald Rumsfeld, Oliver North and a division of generals. It grossed \$75.5 million in its first three weeks. But jeering protesters—including Brendan Sexton, an actor in *Black Hawk Down*—denounced the movie, a riot of hawkish clichés ("C'mon, let's roll!"), as crude war propaganda, a narcotic intended to stupefy the country into supporting covert operations and oil company maneuvers in Somalia. The Pentagon's heavy hand in the making of the film was condemned as a manipulation of public sentiment recalling the Goebbels Nazi propaganda mill.





A glance that way is instructive. "Films," Joseph Goebbels acknowledged, constitute a "scientific means of influencing the masses," of molding attitudes, and he cautioned, "a government must not neglect them." Movies were central to the Nazi regime's domestic propaganda blitz. Some 1,300 movies were approved or commissioned by the Reich. Robert Hertzstein, a former consultant to the Justice Department's Office of Special Investigations, notes in *The War That Hitler*

Wor that Goebbels' ministry salted popular films with repetitious words and symbols that stirred the emotions of the German populace: "heroism," "sacrifice," "mass murder," "hatred for Germany." A half-century later, *Black Hawk Down*—with its profuse "heroism," "sacrifice," "mass murder," "hatred for America"—swept the red-bellied right-wing "homeland." The parallels were glaring.

And obnoxious. Brendan Sexton, speaking at an antiwar forum held at Columbia University, recalled that in preparation for his



## GUIDE TO THE HOLLYWOOD PROPAGANDA MINISTRY

role, he and a fellow actor flew to Georgia for Ranger orientation training at Fort Benning. From Atlanta, they shuttled to the training site and "on our flight there were a bunch of guys with Marine haircuts speaking Spanish. It took us a few moments to realize these guys were 'students' of the School of the Americas, the US Army's own terrorist training camp."

This experience "put things into perspective: warlords, dictators and terrorists are normally OK with the US, as long as they do the bidding of US corporate interests."

These interests lurked beyond Ridley Scott's Mlig lights in geopolitical obscurity. Throughout the 1970s and '80s, Somalia was ruled by the decrepit Mohamed Siad Barre. Bowing to the dictates of American Oil, President Barre crushed all dissent. He leased nearly two-thirds of oil-rich Somalia to four American petroleum companies: Chevron, Conoco, Phillips and Amoco. Somalia, a tiny country in the Horn of Africa, and a direct route to the Red Sea and the Suez Canal, is also of interest to the US government.

Barre was overthrown in 1991, Somalia erupted in turmoil and the oil companies' land contracts were rendered useless paper. At the same time, there was no shortage of misery in the world. A military adventure to Somalia would have appeared whimsical.

Citing famine in Mogadishu and the south, President George H.W. Bush let the dogs out. The *Los Angeles Times* noted that Bush's envoy during the operation made the Conoco compound his base.

On May 7, 1993 Canadian newspapers reported that US airborne commandos had torture-murdered a Somali teenager. Then came subsequent news of murders by Canada's peacekeepers. As many as 1,000 civilians (or "skinies") were massacred by American troops sent to "restore order" and grab Barre's successor, Mohammed Aidid. Colin Powell, then head of the Joint Chiefs of Staff, described the military operations in Somalia as "a paid political advertisement" for the Pentagon.

The "humanitarian" operation devolved into wholesale bloodshed. "In one incident," the UK *Independent* reported in 1998, "Rangers took a family hostage. When one of the women started screaming at the Americans, she was shot dead. In another incident, a Somali prisoner was allegedly shot dead when he refused to stop praying outside. Another was clubbed into silence." Mark Dowden, author of *Black Hawk Down*, wrote the article—yet his book, released a year later, makes no mention of these atrocities. Further nips and tucks in the film script were made at Pentagon request.

Declassified letters from the studios to Pentagon officials revealed last year that Hollywood routinely rewrites history at the dictate of DoD officials with the authority to grant access to military hardware and property. If the script changes are not made, assistance is denied and the film suffers. Films that have won Pentagon approval include *Armageddon*, *Air Force One*, *The Jackal*, *Top Gun*, *Pearl Harbor* and *Bad Company*. Some movies that didn't make the grade: *The Thin Red Line*, *Apocalypse Now*, *Sgt. Bilko*, *Platoon*, *Independence Day* and *Spy Game*.





## GOODFELLAS

The national security/entertainment complex is as driven by greed as it is hypocrisy, so on September 15, 2000, the *New York Post* reported: "BUSH MADE BUNDLE ON MOVIE VIOLENCE." President Bush has scolded panderers of film violence and is given to public pronouncements that there should be "a sense of urgency in our society about the pervasiveness of violence" (excluding the current spate of gory war movies, of course—these he applauds). "I think it starts with reminding moms and dads that they've got to be mindful of the games and movies and music that their children are listening to."

Most moms and dads had no idea that, for 10 years, moralist Bush sat on the board of Silver Screen Management Co., a company operated by New York businessman Roland Betts, a fellow Yale Skull & Bones frat brother. Silver Screen has financed a score of R-rated flicks, including *The Hitcher*, a bloodfest.

Bush joined the board of SS in 1983 and was a director until 1993, when he planned his candidacy for the Texas governor's office. Bush received over \$100,000 in directors' fees and bonuses from the firm.

In the last election cycle, Bush's starched supporters regaled Al Gore for his friendship with *Pulp Fiction* producer Harvey Weinstein, and soliciting campaign funds in Hollywood. They selectively forgot that Colin Powell sat on the board of Time Warner before his appointment to the State Department. Time Warner Cable offers hardcore pornography. In 1992, the ultraconservative American Family Association named the company "the third leading

sponsor of sex, violence and profanity on broadcast TV."

Martin Kaplan, a former speechwriter and Disney executive, allowed at a recent news conference that between Hollywood and Washington, "there's a combination of distrust and affection. There has been the culture-wars side of it, but there's also been quite a passionate relationship with legislative outcomes. They understand each other in a fundamental way."

This intimacy was conspicuous when screenwriter E. Howard Hunt was tapped for spy duty. It was conspicuous in 1952 when Actors Guild president Ronald Reagan was recruited by the Crusade for Freedom, a CIA front, to star in a series of televised appeals for viewer donations to resettle East European Nazi collaborators—"freedom fighters," Reagan said—in the U.S.

And it was conspicuous 20 years later at the world premiere of *The Godfather*, an event attended by then Secretary of State Henry Kissinger. Robert Evans, the film's producer, a Kissinger crony, had known Mafia ties—his attorney was Sidney Korshak, the legendary West Coast mob fixer—but this didn't deter the world's most prominent war criminal. Evans writes in his memoirs that when Kissinger arrived at the screening, the paparazzi "became so unruly that extra police were called in to physically push them back."

A reporter shouted, "Dr. Kissinger, why are you here tonight?"

Kissinger croaked with a grin, "I was forced."

"By who?"

"By Bobby."

The theater's lights dimmed, the theme rose, Evans gushed: "my whole life seemed to pass before me. Here, sitting between Henry and Ali [McGraw], watching this epic unfold, I felt that everything my life was about had led up to this moment."

The mutual admiration was still evident in November 2001 when senior White House advisor Karl Rove and several dozen studio executives met in Beverly Hills to discuss the war on terrorism. "It's important to hear what Hollywood has on its mind," Bush Administration spokesman Ari Fleischer explained at a daily press briefing. The names Bill Maher, Oliver Stone, Warren Beatty or Larry Flynt did not come up.

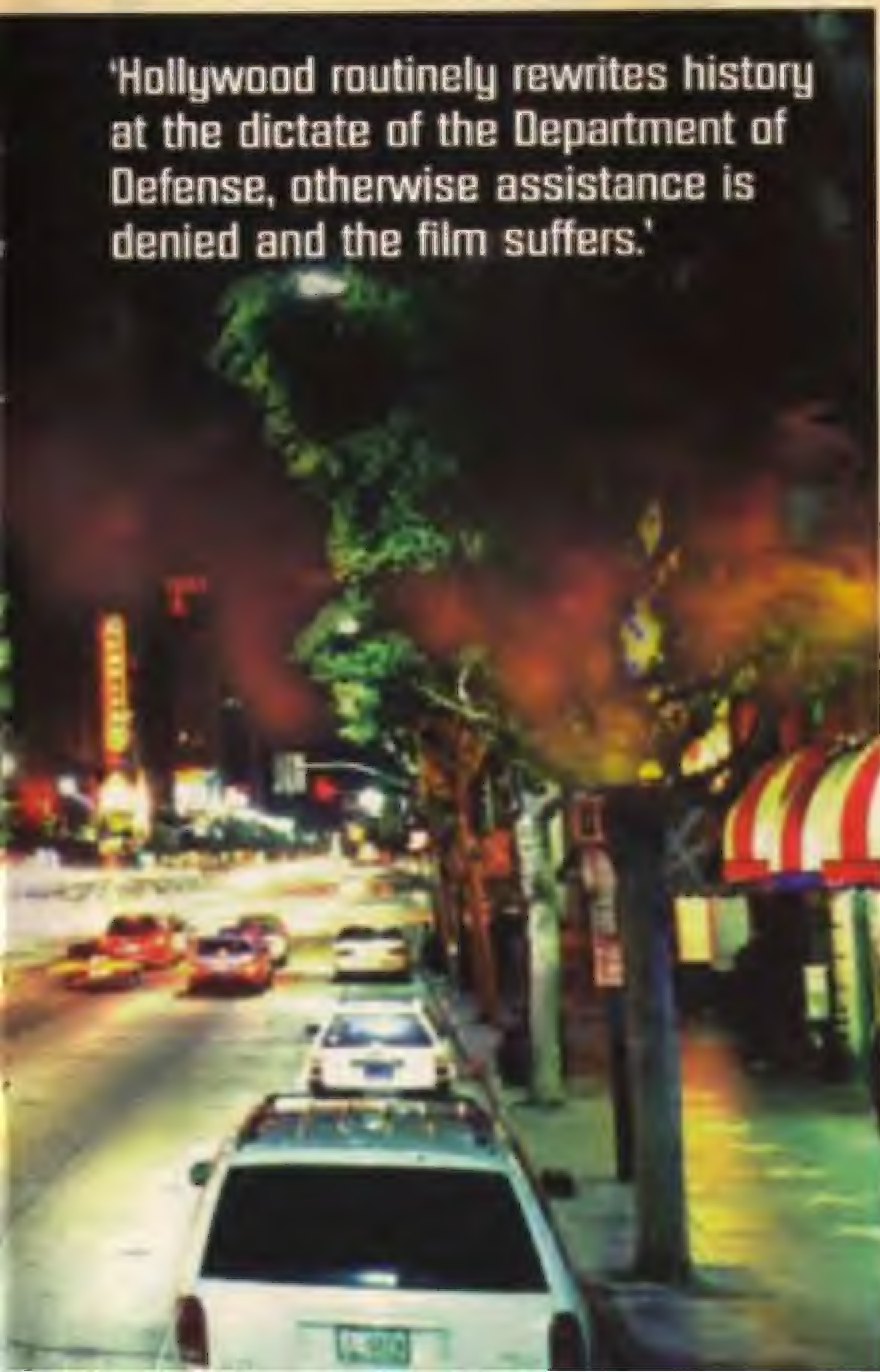
The thoughtful movie moguls represented CBS, HBO, MGM, Showtime, Dreamworks, Viacom and other multinational cartel dream factories. The *New York Times* assured, "several executives emphasized... that they were not interested in making propaganda films." CNN mentioned that Jack Valenti, head of the Motion Picture Association of America, "hoped the White House representatives weren't planning 'to tell us what kind of movies to make.'"

Rove wanted "concrete information, told with honesty and specificity and integrity." But most reports of the closed meeting note that "patriotic" movies were the topic of discussion. The studio executives offered to turn out flicks in the tradition of *Why We Fight*, a documentary made during World War II, and *The Battle of San Pietro*; they also committed to public-service projects on biological terrorism and "homeland security." Among the volunteers to the war effort, count directors David Fincher (*Fight Club*), Spike Jonze (*Being John Malkovich*), Randal Kleiser (*Grease*) and *Die Hard* screenwriter Steven E. De Souza.

Never mind that Hollywood was already tummy-tuck deep in the propaganda biz. A few days before Rove's summit, actor Tom Cruise met with CIA officials to discuss ways of burnishing the agency's image in the upcoming *Mission: Impossible 3*. Truth is, the nation's political and entertainment capitals had been on intimate terms for decades when the studio moguls issued their denials.

"For many years," Canadian media critic Doug Saunders writes, "Hollywood's most prominent products, its major studio films and TV series, have been almost indistinguishable from government-funded propaganda. With rare exceptions, whenever men in uniform appear on-screen, Hollywood has been singing Washington's song from the beginning." The grave flaws in American foreign policy "may loom large in history, but 50 years of cinema and TV have painted [the CIA and DoD] in bright and unmottled hues." And reaped immense profits with their art: CIA expenditures alone on propaganda during the Cold War ran to hundreds of millions of dollars each year. "If Bush were to erect a soundstage on the White House lawn, he could not do a better job getting the official line across than movies and TV shows have been doing for years."

'Hollywood routinely rewrites history at the dictate of the Department of Defense, otherwise assistance is denied and the film suffers.'





## GUIDE TO THE HOLLYWOOD PROPAGANDA MINISTRY

Two years ago, the Central Intelligence Agency opened its headquarters to Showtime and Paramount for the making of *In the Company of Spies*. The program aired on Showtime. To celebrate the completion of this collaborative project, the CIA's George Tenet invited everyone involved to a private screening at agency headquarters in Langley, VA. "The CIA's objectives were clear," screenwriter Roger Towne told the Associated Press. "They hoped to see a human face put on the agency and we had just the story to do it." This is an agency, mind you, with two faces, an international Gestapo that has trained death squads around the globe, assassinated a score of foreign leaders, plotted coups, conducted illicit human experimentation, peddled LSD, sprayed disease on Cuban crops, dragged the country into Vietnam, created bin Laden, etc. Tenet boasted that the movie "portray[s] us in a good light, and I want the American people to know the values we believe in."

"Never," noted the *Washington Post*, "has the CIA so fully embraced a movie."

The Langley-Hollywood romance began during World War II, when the Office of Strategic Services (the nascent CIA) and a Disney makeup artist designed disguise kits for agents on jungle assignment. In the postwar period, makeup artists were also recruited for the start-up of Studio Six Productions, a full-fledged CIA front complete with business cards, an office, movie posters and trade ads. Studio Six was run by John Chambers, who won an Academy Award for his makeup wizardry in *Planet of the Apes*, his partner Tom Burman and the CIA's Tony Mendez.

The CIA, soiled by a half-century of PR disasters, hired Chase Brandon, a 26-year veteran paramilitary officer with experience "all over Latin America"—also a cousin of actor Tommy Lee Jones, Al Gore's college roommate—in 1996 to fill the newly created position of entertainment liaison officer. "The popular image of us is of some kind of rogue organization creating mayhem and madness on a whim," Brandon told the press a week prior to the World Trade Center air assaults. "We hate to see ugly imagery of us in television and films."

Brandon's office was conceived on December 20, 1991 by the "Task Force on Greater CIA Openness" in a study undertaken at the request of then-CIA director Robert Gates, and immediately classified, though a few copies were leaked. The report proposed an image upgrade to neutralize public hostility. The task force was in "substantial agreement that we generally need to make the institution and the process more visible and understandable rather than strive for openness on specific substantive issues." Forget openness, the openness task force advised.

The report "seems to recommend no real change in attitude," complained the Excluded Middle, an anti-CIA Internet site. "only in the way that the agency presents itself to a hostile or at least an



Director of Central Intelligence George Tenet was grilled by Congress in February.

indifferent public." The authors of the report boast arrogantly that the CIA's Public Affairs Office (PAO) censored and buried projects that it found objectionable in the past. Chase Brandon hails from the PAO. Contact with "every major wire service, newspaper, news weekly, and television network in the nation" was advised by the panel. The result was the Entertainment Liaison Office.

The CIA's PR campaign was calculated to convince viewers that programs like *The Agency* on CBS—praised by Brandon for portraying "the bravery and decency of the men and women who work here"—are true-to-life. Wolfgang Peterson, an executive producer of the spook show, observes that Americans "are questioning whether we need a CIA, and this is a great opportunity to get the word out." With CIA oversight, of course. Michael Frost Beckner, creator of the series, worked closely with Brandon and submitted the product for agency approval. The premiere episode of *The Agency* featured agents thwarting a plot to assassinate Fidel Castro, a smoke-belching storyline fit for Rupert Murdoch's delusional Fox cable channel, or perhaps Nickelodeon.

A plausible script was suggested by UK *Guardian* media critic John Patterson: "Think of a movie that chronicles the fortunes of a secretive, murderous, criminal organization, deeply prone to the pathologies of masculinity and paranoia, all seen over the course of four decades with excess followed by hubris followed by dead reckoning. The CIA awaits its version of *Goodfellas*." A working title: "Indecent Exposure."

The raw material for a true-life CIA classic already exists in the life and untimely death of Hollywood scriptwriter Gary DeVore (*The Dogs of War*, *Raw Deal*). In the early morning hours of June 28, 1997, DeVore drove his SUV off the highway near Palmdale, California, plunged into the California Aqueduct and drowned, Chappaquiddick-style. It wasn't a blowout. He didn't nod off at the wheel. Shortly before the fatal plunge, DeVore bragged to his wife by cell phone that he was wide awake, riding on "adrena-

line" because he was hard at work on the final draft of *Solo*, a film script about the military occupation of Panama, and was headed for their beach home in Santa Barbara to complete it. The body would not be found for over a year.

In the meantime, his disappearance summoned up a multitude of conspiracy theories, including CIA assassination. Wendy DeVore, his wife, still considers this the most likely explanation and ignores the snickers of the press. Her husband wrote spy thrillers for the screen and had intelligence contacts. Police found a surveillance wire hidden in a bedroom drawer. DeVore disappeared in the Antelope Valley, on the outskirts of Palmdale, a CIA enclave. And shortly after the writer went missing, the agency's Chase Brandon popped up at the house to request private access to the scriptwriter's office and computer—as though the spook had good reason to believe that DeVore, then officially a missing person, was dead.

In July 1998 DeVore's Explorer was hauled from the aqueduct. The driver's window was down. "He must have been unconscious when he hit the water," she told reporters. "Otherwise, if the window was open, why couldn't he get out?" From the start, police have refused, despite Wendy's pleas, to investigate the case properly.

The *Los Angeles Times* reported on June 29, 1998 that DeVore made frequent calls over a period of several weeks before vanishing to "a longtime friend," Chase Brandon, "at the CIA in Langley, VA, to ask him about the US invasion of Panama, former Panamanian strongman Manuel Noriega, and Noriega's involvement in drugs and money-laundering." Brandon: "I remember talking to him about a lot of elements of Panama and Noriega's regime and the drug money that Noriega was alleged to have had stashed in safes in his offices and that's the money that, in his script [*Solo*], soldiers stumble across and steal. From that, we sort of drifted off and sort of talked about US counternarcotics programs in general. I may have mentioned a couple things about the agency's role in providing increased US intelligence efforts to provide support to US law enforcement."

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On May 6, 1997, DeVore made a note in his day planner: "Undersecretary for int'l narcotics makers. Chase [name crossed out]. Crime and Narcotics Center. CNC. Largest center in CIA. Espionage agents work with local police, gov't, etc. Do cover work on problems locals won't handle. Airfields, burn labs, fuel storage."

Chase Brandon snickers at conspiracy theories, but offered the *Times* one of his own: "Gary was one of those people who met a horrible, tragic quirk of fate. He was simply victimized by people who wanted that car." A conspiracy to steal a moving automobile on an open highway. Case closed. Then again, as filmmaker Barbara Trent (*The Panama Deception*) pointed out to the *Colorado Daily* last year, a CIA spokesman is "paid a lot of money to lie. I mean, how many times do we have to learn that lesson?" Gary DeVore's death remains a mystery.

### THE MANCHURIAN MOVIEGOER

The proliferation of pro-American films and television programs might be described as a cynical mind-control operation, a psyop. John Rendon, a "strategic communications" specialist hired by the Pentagon (at \$100,000 a month) in the war on terrorism, describes himself as "an information warrior and a perception manager."

Perception management is the mission, under a \$45 million Army grant, of the Institute for Creative Technologies, an interactive virtual-reality warfare simulation center and think tank in Marina Del Rey, CA, operated by the University of Southern California. Richard Lindheim, former vice president of Paramount Television Group, is executive director of the center. The keynote address at the ITC's opening in 1999 was delivered by Jack Valenti, who observed, "Los Angeles is not the entertainment capital of the world. Washington, DC is the entertainment capital of the world!"

James Der Derian, director of the Information Technology, War and Peace Project (ITWP), was sitting in the audience at the ICT's opening. "I did not want to rain on the parade," he wrote in an ITWP newsletter, but had to ask "whether the linking up of Hollywood and the Pentagon might not repeat the World War II experience, when training films were mixed with propaganda films, and military simulations became a tool for public dissimulation?"

Valenti came back with a response that "made up in pugnacity what it

lacked in nuance." The MPAA president "contrasted my view to the decision to drop the atomic bomb on the Japanese. 'Some might have seen that as a heartless and terrible thing to do, but not the 150,000 American boys whose lives would have been lost. This is a lesson in Philosophy 101 that I am giving to you right now.'"

But Der Derian came away with another lesson: "Valenti, like many in power today, are all too ready to drop the bomb on dissident viewpoints." Death on the battlefield or simulated on the screen "gives war its special status. This fact can be censored, hidden in a body bag, air-brushed away, but it provides, even in its erasure, the corporal gravitas of war. However, everything I witnessed that day at the ICT was dedicated to the disappearance of the body, the aestheticizing of violence, the sanitization of war. Will this latest alliance of brass, silicon and celluloid be any different? It would seem not."

Sanitizing war is the primary aim of the propaganda ministers. When the bombs began to fall in Afghanistan, killing and mutilating innocent civilians, a policy of suppressing the body count (or Taliban "propaganda") was adopted by Donald "Precision Bombing" Rumsfeld and the government's "information warriors." In Hollywood, self-censorship is the rule. Rarely have the Feds had reason to step in and silence the studios by threat of force. (A rare exception was an episode of *Murphy Brown* concerning the medical benefits of marijuana—then-DEA Director Thomas Constantine threatened a "criminal investigation" of the program.)

Nevertheless, an atmosphere of aggression and fear has fostered an industry, argues San Francisco Examiner film critic Michael Ryan, "in which ideology predominates and contrary voices are silenced. What happens when someone wants to make a film about Abdul Nabi and his family, Afghans who were forced to become refugees when US bombs killed 28 people in nearby villages?" The managers of perception will interpret such a storyline "as 'stupid meddling,' and 'should be stifled.'"

On Black Tuesday, the national security cult's pentagram was breached by a jetliner, the demons of mass persuasion set loose. Until the exorcist arrives, expect generous servings of "heroism," "sacrifice," "mass murder," and "hatred for America" at the matinee. ☛

Jack Valenti, current president of the Motion Picture Association of America, was also President Johnson's press secretary





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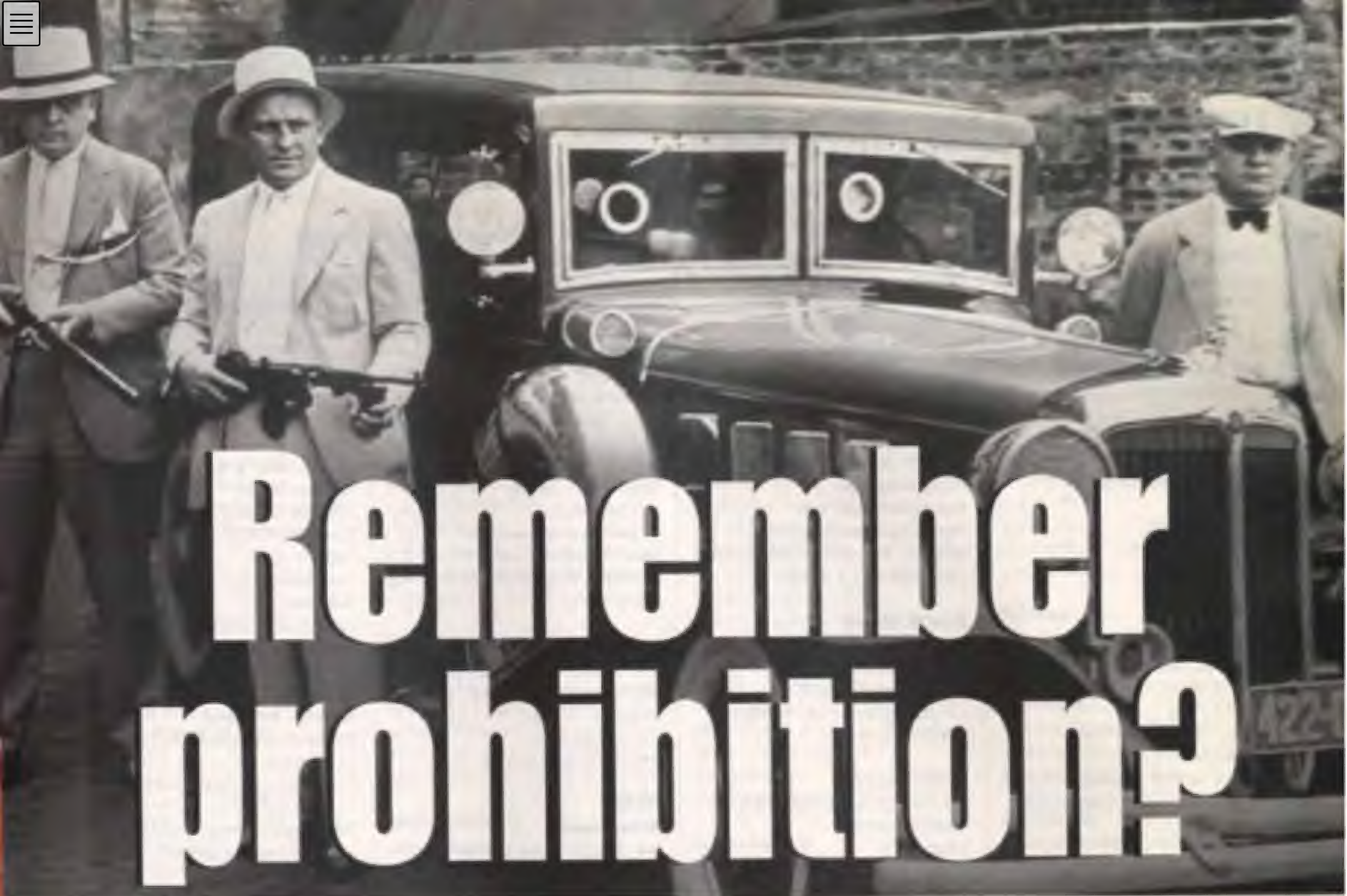
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# WARREN HAYNES

# GUITAR HERO

Bassist Allen Woody and guitarist Warren Haynes anchored the Allman Brothers through most of the '80s, and when they split off to form Gov't Mule with drummer Matt Abts, it was the most significant offshoot group since Hot Tuna emerged from Jefferson Airplane. Woody's tragic death in 2000 appeared to be the end of Gov't Mule, but Haynes and Abts found a way to go on, adding keyboardist Chuck Leavell to the lineup and recording *The Deep End* (ATO Records) with a host of great bassists and special guests. Meanwhile, Haynes rejoined the Allman Brothers at the same time as Phil Lesh deputized him in Phil and Friends, the most musically successful of the post-Grateful Dead lineups. Haynes was in the midst of a Phil and Friends stand at the Beacon Theater in New York when we talked, the same day we learned that George Harrison had passed away. By John Swenson

**HIGH TIMES:** I appreciate you taking the time to do this today after finding out that George Harrison died. Warren Haynes: I just found out. I just got a call from Rob [Baraco], our keyboard player, saying that we want to do "While My Guitar Gently Weeps" tonight. I'm assuming he meant that he wants me to sing it and do I know the words.

**How are things going with the new Gov't Mule band?**

The new band has come a long way. I really feel that Dave [Schools, Widespread Panic's bassist], Oteil [Burbridge, the Allman Brothers' bassist] and, of course, Chuck are doing a great job. I was a little apprehensive about it in the beginning. You're not going to replace the chemistry that we had with Woody overnight, but I'm really proud of the job that everybody's doing and the way the band sounds.

**You could never replace Woody. His sound was unique. You've changed the band from a power trio, stretched the sound out a lot and allowed more versatility in the arrangements as a result. Obviously, adding keyboards is going to do that. Is that the first thing that came to mind?**

The first thing that came to mind was Gov't Mule was finished. We weren't even going to try to keep it together. Then, eventually, from talking to people who had lost very important members of their bands, but somehow managed to move on—the guys in the Allman Brothers, Phil, the guys in Blues Traveler, James Hetfield and Metallica—it made us realize that we weren't in quite as unique a situation as we felt we were in. You just open a new chapter and try to move forward.

Once Matt and I figured out that we were going to try to keep it together, we definitely made the decision that it was no longer going to be a trio, that we would include a fourth member from that point on. Whether it was keyboards or another guitar or whether it changed from tour to tour or project to project, we didn't want to put the pressure on ourselves of trying to find the chemistry we had with Woody in the power-trio format. We didn't want to constantly compare ourselves then to now, and we didn't want to put the pressure on us or the new bass player or the audience to be making those kind of comparisons. It seemed a more organic notion to allow some of the other influences to come in.

**Had you already been playing with Phil and Friends?**

Yeah, I'd worked with Phil for over a year at that point, based around Gov't Mule's schedule. Gov't Mule was 100% full-time. If there was some stuff I could do with Phil during my downtime, then that was great. The first thing Matt and I did after Woody died was cancel everything except the few weeks that we

had with Ben Harper, which we decided we could do acoustically as a duo. Having seen Ben's live show and how important the acoustic aspect is to him and his live audience, we thought we could pull that off. Everything else we just canceled. That freed both of our schedules up, and that's why I was able to consider doing the stuff with Phil on a more full-time basis, and the stuff with the Allman Brothers.

**When did the Allman Brothers offer come back up?**

It's such a bizarre set of circumstances that led up to the possibility of me being in the Allman Brothers again. Woody passing away was one of those circumstances.

**Who contacted you from the group?**

Gregg was the first person to call me.

**Did he talk to you about losing Duane and Berry Oakley and how that felt to him?**

Yeah. He even made the comparison between Woody's death and Duane's death in the way that they both saw great things on the horizon for their bands, but never got to see them come to fruition. I told him that I still had dreams where Woody would come to me and he was still alive, and he said, "Well, you'll always have those."

**Did that bring you and Gregg closer together?**

Yeah, I'm sure in a strange sort of way it did. Woody and I had gone back and jammed with The Allman Brothers a couple of times that last tour before Woody died, and everybody was getting along really well. It's strange that the main two factors that led up to me being asked to come back into the Allman Brothers were Woody passing away and Dicky Betts not being in the band. Those are both very tragic, because had Woody not passed away, everybody knew that we were full-time Gov't Mule, that was our main priority. We had no reason to consider going back to the Allman Brothers. But once everything changed so drastically with his death, and Matt and I had all this time that we didn't know how to fill, it did become an option.

**Did Woody's death stop you from writing or did it inspire you to write?**

I'd been kind of in a little writing slump prior to that anyway, and for at least a couple of months after that, I didn't write at all.

**What was the first song you wrote?**

The first thing I wrote was the poem for Woody's funeral, which was called "Smile at Half Mast." At some point I probably thought that might be a song, but the more I looked at it, the more it just seemed like a poem.

**In retrospect, it seems that some of the songs you wrote for Gov't Mule could have been about what Woody was going through.**

One of the things that occurred to us after Woody's death was that a lot of the songs from [Gov't Mule's album] *Life Before Insanity* predicted what happened. That kind of threw us for a loop. I'm writing about what's going on in our world, but there's a whole stream-of-consciousness thing going on too. I like to write at that time of the morning when you're almost asleep. A lot of times I sit down right before I go to bed and write a bunch of lyrics, and some of it is stream-of-consciousness. I go back later and edit it down to the stuff that I like. In some cases, I like to write about what I'm dreaming about. Some of these songs were inspired by dreams, and for that to become a reality is a tough thing to confront.

**"The Banks of the Deep End" is a powerful song. It's about Woody, right?**

Yeah. That's one of the more personal songs on the album. I'm glad that it was [Phish bassist] Mike Gordon I cowrote it with, because he contributed so much to the whole project. Mike has a really good understanding of our situation and our scene and what we were all going through. He was fairly good friends with Woody. They weren't real close, but we all became closer throughout this project, to where now Mike is a really close friend. He came up with that phrase, "On the banks of the deep end." We just loved it. That was really where the song started lyrically. We had written part of the music. He said, "I have this phrase," and I said, "I love that." So we just ran with it. It's one of my favorite songs on the album.

**The image of the "Fool's Moon" is powerful.**

Jack Bruce was Woody's hero. I had to write something for Jack to sink his teeth into, and hopefully I could get him to sing. He went into the vocal booth, and with the first words out of his mouth, me, Matt and [producer] Michael Barbiero just perked up. He sounded awesome. We had sent him some music and he knew about our situation, but I don't know if he had heard our music before that. That song and "Banks" are both very personal statements.

**"Life on the Outside" is such a liberating song. It's the closest thing to an actual Hendrix song in terms of the spirit of the lyrics.**

I had Hendrix on my mind when I wrote it and also Sly Stone, because Larry Graham [Sly's bassist] was playing on it. That song came about in such an organic way. [Black Crowes guitarist] Audley Freed wrote the music. Audley and I had seen each other just a



few days before I started writing the lyrics, and he said, "I've got some stuff I've been working on. See what you think." I said, "Is there anything on there that's just music and no lyrics?" He said, "Check out track five. I think you'll like it." So a couple of days later, I'm in my hotel room and I put on track five, and it's the music to "Life on the Outside." It snowballed from there.

**On "Same Price," Matt clearly has a great time playing with [The Who's] John Entwistle.**

He had the Keith Moon thing going on. I could just see the headphones flying off his head. When Woody did his instructional video he mentioned Jack Bruce, Jack Casady, Felix Pappalardi, Berry Oakley and John Entwistle as his major influences, and then later on he talked about Larry Graham. It's so cool that all those people who are still around were able to be involved with this. John came on board rather easily, which was a pleasant surprise. I wrote that song years ago. I never showed it to Matt and Woody and never thought of it as a Gov't Mule song. When we got the word that Entwistle was going to join us, the first thing that popped into my head was "Same Price." But I thought maybe I should just write something specifically for Entwistle. I started writing something and never finished it. One day I realized I could put the two songs together and make it more conducive to John. The whole instrumental section is the new part of the song.

**"Effigy" is an unusual choice for a John Fogerty song.**

Me, Matt and Mike Watt were hanging out. We'd never met Mike before. One of the things that came up in conversation was that he was a big Fogerty fan. We sent somebody to Tower to buy every Creedence CD and we just went through all of them and listened to the stuff that none of us could remember. There are not many, because most of the Creedence stuff is pretty ever-present in our brains. We got to "Effigy," and Matt and I both didn't remember the song. Mike remembered it. It seemed like the most fitting song. We played it and Michael Barbiero was standing in the control room next to me singing the harmony, and I thought it was taking on this Alice in Chains vibe with the harmony. So I called Jerry Cantrell and asked if he wanted to sing on it.

**You also found a lesser-known Deep Purple song in "Maybe I'm a Leo."**

Woody had rediscovered Deep Purple's *Machine Head* album in the six months or so before he died. He played it incessantly on the bus. We heard "Maybe I'm a Leo" about five times a day. When Roger Glover came on board, that just seemed the obvious song to do.

**You've been doing "Worried Down with the Blues" with the Allman Brothers.**

Yeah, and that's a Woody co-write. I love that cut. That's a really good version of that tune. We would have done it with the Allman Brothers had it not been on this record.

**"Tear Me Down" is terrific as well.**

You remember that tune? I tried to record it for [Gov't Mule's] *Tales of Ordinary Madness*. We did a version with Bernie Worrell on keyboards, but we never finished it, and we were over-budget and getting to that point where we needed to start wrapping up. That version never got finished, which is a good thing, because when Bootsy came on board, that song was the first thing that popped into my head. He liked it. Some people probably figure that



Mule Train from left: Matt Abbs, Allen Woody and Warren Haynes in 1995.

## 'Anyone who looks at marijuana as being worse than alcohol is kidding themselves.'

doesn't sound like Gov't Mule, but it's not supposed to. It's half Gov't Mule, half Funkadelic. With Bootsy and Bernie and me and Matt, it's got to be half and half.

**How did you like playing with John Scofield?**

I loved it. John and I have become good friends. I'm a huge fan of his guitar playing and his songwriting. We did one rehearsal and two shows a couple of years ago. We recorded it onto a mobile truck, and we're going to release about 80 minutes worth of Gov't Mule with John Scofield and Woody playing bass. It's all-instrumental. It's mixed, in the can and ready to go.

**It had to be hard to recut "Soulshine."**

It was brought up that there's never been a Gov't Mule or even a Warren Haynes version of "Soulshine," and I was a little apprehensive at first, but when we came up with the concept of bringing Little Milton in, I thought that gave us a valid reason to do it. Milton is Gregg's favorite singer. [Bassist] Willie Weeks did an outstanding job. Of course, Chuck is terrific on it. When I think of "Soulshine," that's the way I hear it in my head.

**Then you go straight to your R&B roots in "Down and Out in New York City."**

That's something Woody and I talked about doing when he was still alive. When Flea came aboard, we thought that's probably our common ground, so when he said, "Do you have a song in mind?" I brought that up, and he thought it was a great idea.

**At this point, Gov't Mule is whatever you want it to be.**

Especially with this record. The way we've incorporated each bass player's personality is really the whole vision and if we go a little bit more in a certain direction than we would have on our own, then that's appropriate as well.

**You contributed tracks to the two *Hempilation* NORML benefit albums. What are your thoughts on the legalization of marijuana?**

It's a great cause that should have ended a long time ago. In the '70s it looked like pot was on its way to being legalized. For me, it's amazing that some people still look at it the way they do. These days, anyone who looks at marijuana as being worse than alcohol is kidding themselves.

**Medical marijuana has been legalized by voters in a number of states, and yet the federal government refuses to recognize this. Plus, people are still being thrown in jail for a truly victimless crime.**

If you went to anyone's grandmother and said do you think people should go to jail for smoking marijuana, they would say no. But the real issue why it's illegal is the drug companies, the oil companies and the alcohol industry. It's all big-money lobbying. It's really not about right or wrong. The average person may not think of it that way, but when you start researching it, you find out it's not about right or wrong. It's about whose pockets are getting lined.

**Your last show at Roseland Ballroom in New York was one of the most emotionally powerful rock shows I've ever seen. The last set just seemed, emotionally to me, to be about the aftermath of September 11.**

There was definitely that kind of emotion. The whole tour was that way. The first date of the tour was right on September 11. We had a show the following Friday in Denver, and it was hard to get there because all the airports were closed. By the time we made it to Denver, we were all hyper-aware of the September 11 thing, and so was the audience, obviously.

**Are you going to keep playing in all three groups at the same time?**

As of now, yeah—until it gets too complicated. So far, everybody's working together and it just means that I have very little free time, but if it gets too hectic at some point then I have to start reexamining the whole thing. I've always liked going from one thing to another to another. 🍌



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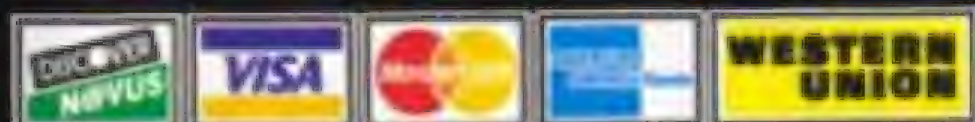
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*One Happy DJ  
Coatesville, Pennsylvania*



### sunny daze

This was the best stuff I ever had. It was gone by New Year's.

*Mope  
Richmond, Virginia*



### bong of the month

This is my Dr. Seuss bubbler. With a handful of nugs and pipe in hand, I write my own stories.

*Mr. Schmidt  
Happy Land*



### backyard buds

Here's this year's crop of Afghan Purple in full sun and all organic. Plus it's all medical, so we're legal to grow. We averaged over two pounds per plant.

*Too High Crew  
Northern Mendocino, California*



### stoner signs

I snapped this shot while passing a friendly neighborhood dairy.

*2050 Bro  
Ontario  
Canada*





## jarring experience

I had a super-stoned experience  
harvesting my basement garden  
of seven B.C. Bud strains.

Chuck Blarberry  
Kalamazoo, Michigan





### growroom of the month

Here is the field O' Skunk. Grown organically, using Age Old and B'Cuzz. Stinky, smooth and gets ya' super-ripped! Smoke all you want, I WILL grow more! Thanks, HT, for the tips.

2Kind

High in the Rocky Mountains

### nug of the month

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Sticky Green Worm

From: The Dirt

### flower of the month

Just as sweet and sticky as it looks. This Grapefruit bud comes from Spice of Life Seeds.

Anonymous Toker

Hidden in plain sight

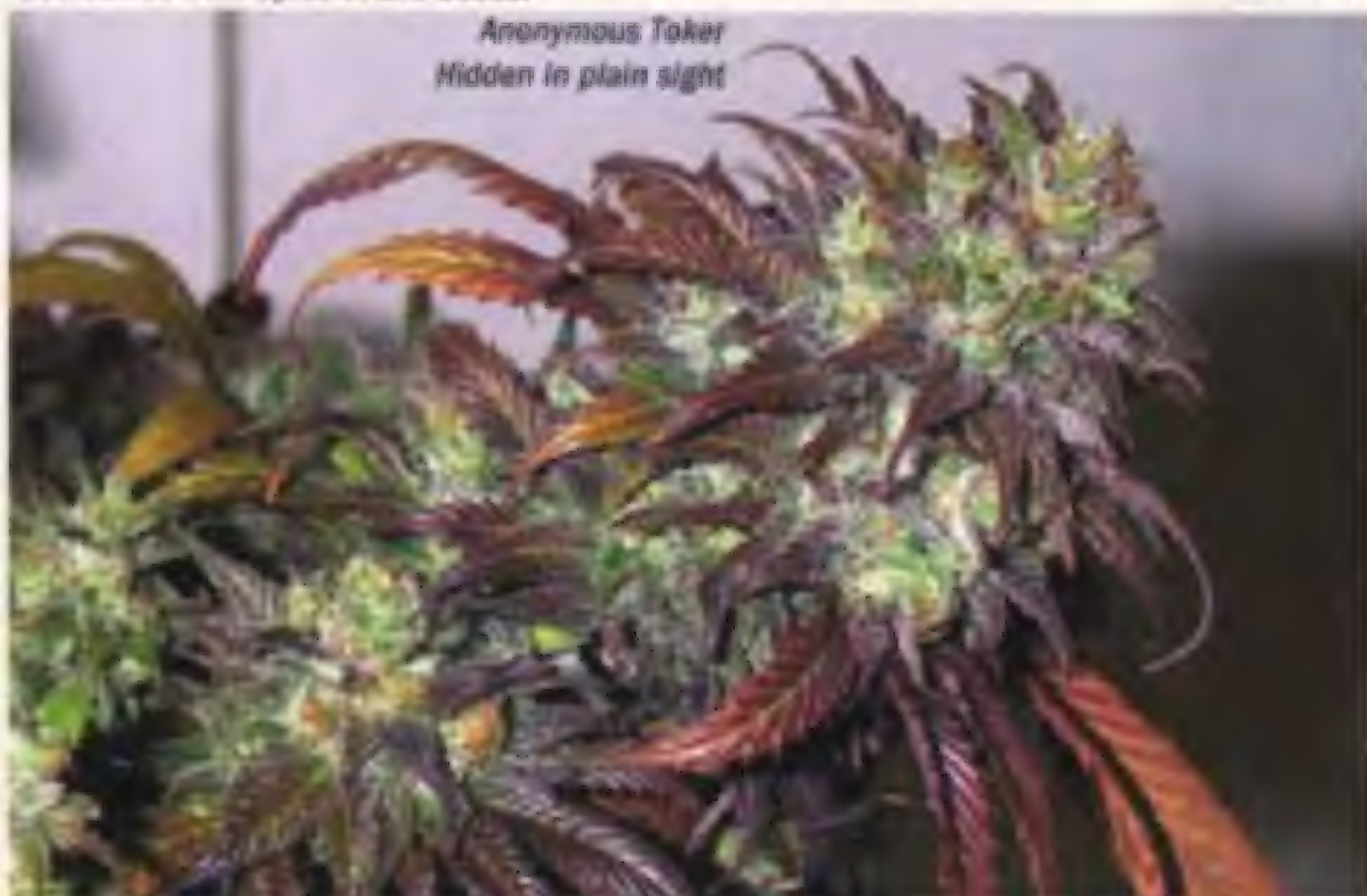


### stoner of the month

This monster produced over a pound of sweet-tasting buds. Jake detoured any would-be thieves from trying to pick her early.

The Buggman

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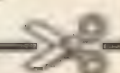
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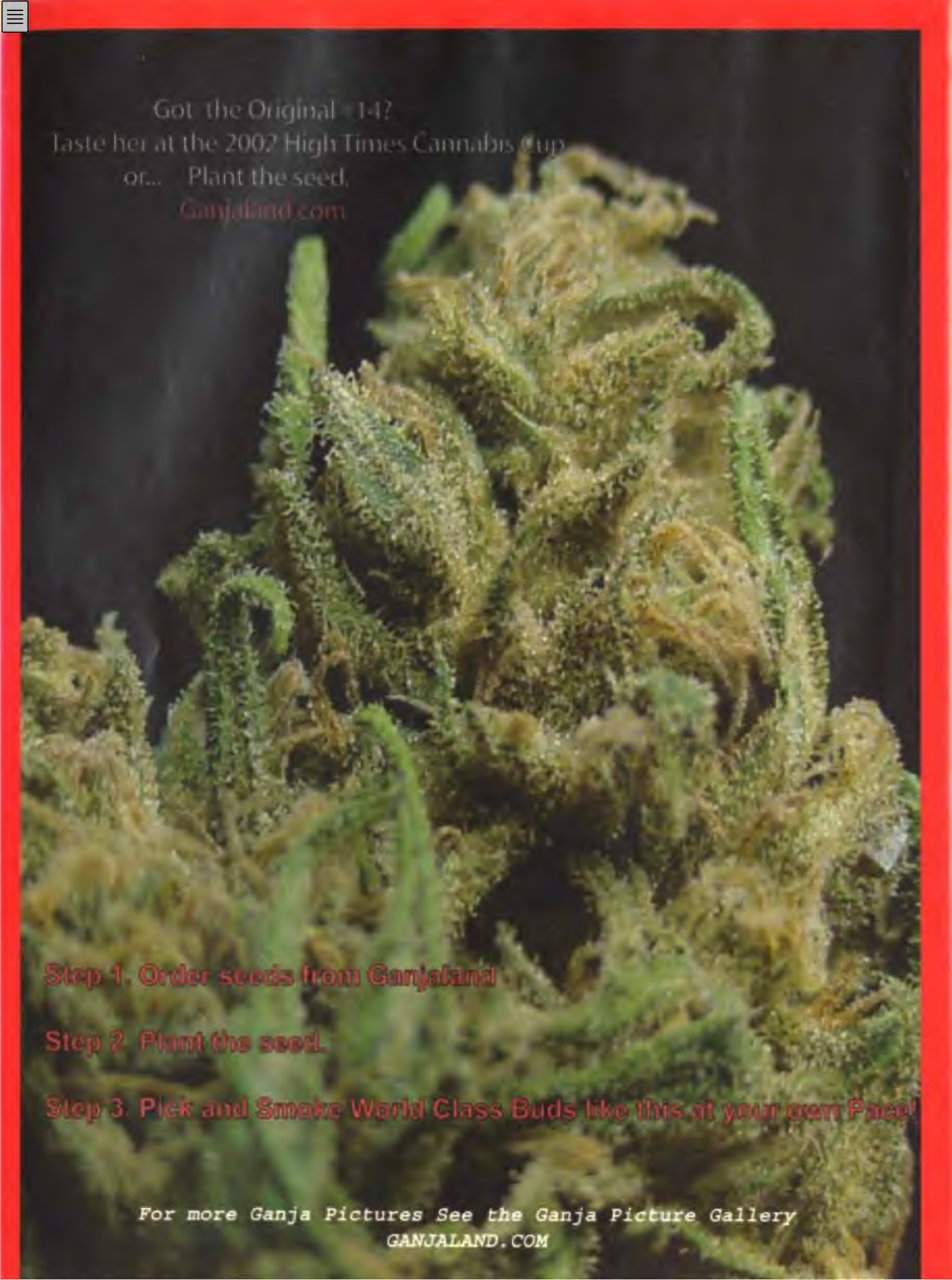


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# bank on the stank

By Kyle Kushman



Here's a new product that screams the moment you open the bottle. That's because this stuff stinks! Dark Energy is a secret blend of L-amino acids, beneficial vitamins and biotinutrients. All good stuff, but there's only one way to know if it's worth the money and that means trying it. So now I refer you to my friend, the infamous Doc J. of the Chronic Crew. Here's what he has to say:

"It looks like maple syrup that was thinned with water and smells like the rear end of an unbathed gutter whore. Be careful with it; a little bit goes a long way, due to its high concentration. Instructions for use suggest 1-2 ml/gallon of water in the nutrient reservoir. We pushed the dose to about 2.5-3 ml/gal, with 2.5 ml being our average dose. We used Dark Energy in conjunction with General Hydroponics' 3-part Flora Series, and the results were très magnifique!

"I think it's a unique and effective product, because results come very quickly and are quite visible. This product is like a health/vitamin/immune-booster shake that allows the plant to produce heavier amounts of the sugars it will use as food, much faster. Dark Energy promotes increased ion penetration of the cell walls, creating a visible change through enhanced growth. Visible results are further enhanced when CO<sub>2</sub> enrichment is used.

"A good analogy is you're force-feeding the plant all the essential goods needed to create mad amounts of sugars for food. Plants become lush, vigorous, a healthy green with increased crystal production. I like it and recommend its use. B'cuzz grow formula is a similar product, only Dark Energy works much better.

"Dark Energy can be used effectively with all hydroponics and organic applications. Always use water with proper pH and conductivity levels. I also suggest using it as a foliar feed, by diluting 0.5-1 ml per quart of water. You can spray your plants daily, but only during the vegetative stage."

Dark Energy is manufactured through the combined efforts of American Hydroponics and ViTech Enterprises. It comes in 4, 8, 16, 32-ounce and 1-gallon sizes. The 32-ounce bottle retails for around \$32-\$40. Not cheap stuff, but if Doc J. says it works, then I also recommend giving it a try.

An important note: It's important that your garden is healthy before adding any growth stimulants. These products rarely improve the growth rate in unhealthy plants. Visit the Website, [amhydro.com](http://amhydro.com), for a local Dark Energy retailer. 🍀

If you would like to suggest a product or technique for review, send it to [Kyle@HIGHTIMES.com](mailto:Kyle@HIGHTIMES.com)

## 250 buds on the wall

Most readers can't help themselves. You get the new HIGH TIMES and immediately scope out the centerfold, then flip right to Grow America to gaze over this month's pot shots. I bet some of you wish the whole magazine was filled cover to cover with pictures that make your mouth water. If so, then I've found the book for you.

The Cannabible by Jason King is the first of its kind: a seductive pictorial of more than 250 cannabis varieties from around the world, depicted mostly as sweet, sticky, dried and cured buds, as well as lots of live plants. The photos are all original and excellent, with trichomes so sparkly you'll think you could rub a sniff right from the page. Then there's the microphotography, the unseen world of the calyx and trichomes, sights that make me dream while awake.

Here's one description of a variety called Hemauna. "This shockingly strong indica is so potent that most people simply should not smoke it. After vaporizing three hits, I fully understood the strain's given name. The flavor, best appreciated in a vaporizer, is candied and barby, though not overwhelming. The high (or low) is what is noteworthy. I have a very high tolerance and it made me stutter. I was unstable, bumping into things at times, nauseous and even slightly paranoid. Imagine what it would do to a lightweight!

"I would estimate this bud at 25% THC at least, probably more. In fact, it seems stronger than 50% THC hash that I've smoked. A nap was inevitable, the kind of nap where you wake up the next day with your eyes still glued shut and a hangover! The lineage is Northern Lights X Hash Plant, but

these genetics are from the "old school"—not exactly the same as what you would get in Amsterdam these days. Recommended for lovemaking, appetite stimulation, inducing sleep, or if you just like knockout indicas.

"I hope you don't have any plans for the rest of the day!"

Along with great pictures and descriptions of pot varieties, there's also insightful commentary on vaporization, solar puffing, genealogy, seed companies and other subjects. I recently met the author in Switzerland and quickly learned he wasn't just a photographer and writer, but a true herbal aficionado. The book, a five-year project, shows strains from Alaska to Africa, but focuses on the world's epicenters of fine cannabis genetics: North America, including Canada and Hawaii, and Europe, with a major emphasis on Amsterdam and the coffeeshops there.

Jason concedes this book is by no means complete: "I vow to keep documenting strains until The Cannabible volume 420 comes out over a foot thick." His passion and knowledge of cannabis buds is on every page. He also has advice about growing methodology, stating "Love is the best fertilizer."

Buy one for a friend, they're only \$25 for softcover and \$35 hardcover. To order, visit [thecannabible.com](http://thecannabible.com) —KK





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## Gauging your plants' water needs

**Cannabis is a moisture-loving plant, which means it thrives when water is abundant, but its roots must also have an ample supply of oxygen.**

The two questions I most often get asked by new growers are: How often should I water? And how much? Several factors contribute to how much moisture a plant needs and how often it must be watered, including the composition of the growing medium, the environment in which it's grown, and its age and size.

The composition and consistency of the growing medium determine how much air and water it retains. Dense, hard-packed substrates tend to hold a lot of water but very little air, choking a plant's roots of oxygen. Coarse growing mediums with too little organic matter may not be able to retain enough moisture to support vigorous growth, requiring more frequent watering. The best growing mediums are highly absorbent, but loose and airy. A mix of rich organic matter and inert soil conditioners, such as sand, peat moss, perlite and/or vermiculite, creates a loose, airy growing medium with good water-retention properties.

As the plant ages and develops, it will obviously require more water to carry out biological processes. Its roots will continue to branch out into the medium, creating more surface area through which to absorb water, speeding its intake and requiring more water. This is mitigated to some degree by transplanting to larger containers. However, extended periods of time between watering can slow growth, even when the growing medium appears to be moist enough. When container-gardening, it's recommended that you use smaller containers for seedlings and clones, transplanting to larger ones as needed. This will reduce the amount of time between waterings, increase aeration and reduce the risk of dry pockets developing in and around the root ball.

The importance of good drainage in your growing containers cannot be over-

stated. If your containers don't have runoff holes in the bottom, put some there yourself. If you absolutely can't, at the very least fill the bottom of each container with about 2" of coarse gravel, to provide a small reservoir for excess runoff.

Environment plays a part in how often you must water as well. Low humidity and good ventilation increase the rates of transpiration and evaporation, subsequently increasing the plants' water needs. High humidity and poor ventilation slow the rates of both, having the opposite effect. Extreme temperatures, whether too hot or cold, slow biological processes, and subsequently affect the plants' need for water. Ill health, whether caused by disease, nutrient imbalance or infestation, will also slow biological processes, as will poor lighting. On the other hand, the addition of supplemental CO<sub>2</sub> to the garden can dramatically increase a plant's growth rate and its need for water, particularly when accompanied by slightly higher temperatures and additional lighting.

There's no exact formula to gauge when it's time to water, but there are some general guidelines you can follow. Seedlings and clones in small containers should be watered when the top of the growing medium is dry. Older plants in larger containers can be watered when it's dry to a knuckle or two deep. Just poke a finger 1"-2" down into the growing medium and check it. Pick the containers up before and after you've watered them, and check their weight regularly. You can develop a feel for knowing when they need water this way. As time goes by, you may find that the plants in your garden seem to require watering at regular intervals during certain periods of their life cycle. If so, you can set up a routine watering schedule.





Room temperature influences plants' water needs.



A healthy bud.



## Providing both is the trick. By Max Yields

There are also many devices available to help you gauge the moisture in the growing medium. Moisture meters are common, inexpensive devices that can be purchased anywhere garden supplies are sold. They have probes that are inserted to various depths in different places, to provide a more complete and accurate picture of the soil conditions. Follow the manufacturer's simple meter-reading instructions and keep in mind cannabis is a moisture-lover.

These techniques all rely on your observations, so it's important that you take the time to listen to your garden. Inspect the foliage often. The leaves should have good color with strong stems and healthy blades. Pale color, drooping or curling, and softening of the tissue, particularly the branches and leaf stems, all indicate lack of enough moisture in the plant. Overwatering is a common mistake among new gardeners. With the right-size containers and good substrate, you should not have to water your plants more than once a week. Overwatering will slow growth and could lead to damp rot and fungal disease.

Now would be a good time to talk about water itself. Not all water is created equal, so to speak. Tap water can be full of minerals, such as calcium, sulfur, sodium etc., depending on its source. Chlorine and fluoride are commonly added to municipal water supplies. These things are harmless in small quanti-

ties and can be beneficial to the plant, providing some of the trace elements required for growth. However, high concentrations of salts and minerals in the water can eventually cause buildup and toxicity. This is why it's important to have good drainage.

Generally, water that is safe to drink is OK for your plants. However, extreme pH (whether high or low) and high salt concentrations can be problematic. There are a number of devices that can be purchased from most of the garden-supply companies that advertise within these pages that can aid you in determining water quality. Electrical conductivity (EC) meters determine the amount of salts in a liquid, by measuring its ability to conduct electricity. Total dissolved solids (TDS) meters also gauge water quality, by displaying a readout of the total dissolved solids in parts per million (PPM). The water you use



# H2Gro

should have no more than 100 PPM total dissolved solids. If it does, it should be filtered. Any of the common tap-water filtration devices will work. However, activated charcoal is more efficient than cotton, cellulose fiber or granulated carbon filters.

There are a couple of ways to check the pH of your water. A simple pool and spa test kit, available wherever pool supplies are sold, uses litmus paper with a color chart to help you determine the pH of any liquid. Digital pH meters are more accurate and more expensive. They must be calibrated with a buffer solution, according to the manufacturer's instructions. The end of the probe is then placed in the liquid you are measuring, and the pH is displayed digitally.

The pH of your water should be around neutral (7.0), give or take 0.5. Should you need to raise the pH of your water, you can use a very dilute solution of a base, like sodium hydroxide. To lower pH, use a very dilute solution of an acid, such as nitric or phosphoric acid. Any garden-supply store that sells hydroponics will also carry these solutions, along with instructions for their use.

It's a good idea to have a reservoir in your garden. Use five-gallon buckets, and let the water sit overnight before using it. This will allow it to come to room temperature, which is less disturbing to the plants' root systems, and will evaporate away much of the chlorine that may be present. You can also place an aquarium bubbler in it to add oxygen if you wish. When you water, saturate the entire surface and allow it to soak in evenly. Avoid wetting the stem and foliage, and water early in the day to prevent prolonged dampness, which can cause fungal infection.

It's also a good idea to cultivate the top inch or so of the growing medium periodically, to allow for even penetration of water. Adding a few drops of pure liquid soap to each gallon of water will reduce its surface tension, which will also help it penetrate the growing medium and saturate it more fully and evenly. Avoid puddles, and try not to let the water run down between the edges of the container and the soil, to prevent dry pockets from forming within.

Add water until the medium is fully saturated and you begin to see some drainage. Allowing some runoff each time you water will help flush the soil and prevent salt and mineral buildup. It will also help pull oxygen into the soil and aerate it. It's also a good idea to leach a gallon or two of plain water through the growing medium every six to eight weeks, to wash away any excess salts and minerals and stabilize the pH.

The key is to start with a high-quality growing medium, capable of delivering both water and oxygen to the roots as efficiently as possible, and to maintain a moderate climate. Then, get on a routine schedule of saturating the growing medium and allowing it to dry a little in between. In this way, you can assure that your plants get everything they need, when they need it. ◀



## PRICES AROUND THE NATION AS OF 4/1/02

Welcome to Trans-High Market Quotations, the premier authority on marijuana prices for the last 28 years. You, the faithful and loyal HIGH TIMES readers, are responsible for the quotes that are placed into the THMQ column. So, do your duty, fire up a monster spliff, rip a few bong hits, read THMQ thoroughly, then grab a pen and paper and write out a list of pot prices in your area. Be sure to include detailed descriptions, photos and any other relevant info. Put a stamp on the envelope and address it to THMQ, 419 Park Ave. South, 16th FL, NYC, NY 10016, or send info to thmq@hightimes.com on the Net. Cannabis is listed by 1/4-ounce, ounce, 1/4-pound and pound prices. Don't forget to include psychedelic info as well. Don't be stupid! THMQ IS NOT A MAIL-ORDER SERVICE!!!



crossed here, and all compliments to my friend here on the west side. One bowl is all you'll need from this pretty nug. It's the only kind smoke around here, everything else claims to be but isn't. Thanks Jorge and HIGH TIMES for teaching me the ways of the herb": **\$65** 1/8-oz; **\$120** 1/4-oz.

### NORTH CAROLINA

Sandhills: Afghan, "Nuggets could be a little tighter, but great high. Good strong smell": **\$100** 1/4-oz; **\$350** oz.

### OHIO

Columbus: Primo, "Very light green with a tad of lilac and dark-purple shading, smokes very slow and smells so delicious, very mouth-watering. One hit and you can feel it, two hits you burst into laughter... I usually forget to do the third hit!": **\$40** 1/4-oz; **\$100** oz; **\$300** 1/4-lb.

### MINNESOTA

Clitherall: Silver Haze, "Electrified, gone in one week": **\$120** oz.

Schwag, "Save your jaded palate": **\$60** 1/2-oz; **\$100** oz.

Acid, Liquid, "On New Year's this was great until the cops walked into my hotel room. I skated, though. Woo Woo!" **\$5**/drop  
St. Paul: Puna Butter, "Nice dense, lime-colored buds with lots of crystals. Reminds me of the ol' Maui Wowie from days of yore. Sweet!": **\$60** 1/8-oz.

Silver Haze Electrified, "Fresh fluffy buds, nice red hairs. Energetic buzz. Two hits more than enough. Memorably spicy, sweet flavor. Keep your jar good and tight, dries quickly." **\$60** 1/8-oz.

Schwag, "Horrid brown brickweed, tastes like soap. TO BE AVOIDED!" **\$30** 1/4-oz

Acid, Liquid, "Two hits keeps you smiling for hours. A good buy, but limited visuals." **\$6**/hit. ◀

### ARIZONA

Prescott: Kind Bud, "With a few orange hairs, nice lime-green with lots of crystals, too bad it is bone-dry": **\$65** 1/8-oz; **\$100** 1/4-oz.

Commercial Green, "Life's too short to smoke shit like this": **\$25** 1/4-oz.

White Widow, "One-hit kind bud, very pale green, almost looks white with bright orange hairs, this stuff is dank, as good as any pot East or West": **\$100** 1/4-oz.

Green/Brown, "Mexican bricks, a last-ditch smoke": **\$15** 1/8-oz; **\$25** 1/4-oz.

### CANADA

Quebec: Indoor Quebec Gold, "Tight, big buds, lots of hairs but not a lot of crystals. Smooth, not harsh, long-lasting buzz, very addictive, excellent quality, extremely plentiful, easy to find": **C\$35** 1/8-oz; **C\$200** oz.

### COLORADO

Denver: Commercial, "Not much to say": **\$20** 1/4-oz; **\$40** 1/2-oz; **\$60** oz; **\$450-\$500** lb.

Kind or Homegrown: "Good bud, but give me a break": **\$80-\$100** 1/4-oz.

### ILLINOIS

Belleville: Cinderella99 & Sensi Star, "One-hit quitter. All I can say is, my God! Crystals are intense, hit is like a punch in the face and the smell is outta this world. Very hard to get unless you know the right people": **\$50** 1/8-oz; **\$100** 1/4-oz.

Shrooms, "Grown from kit, not around too often, but when they are, hold onto your bowers and be in your warm little place for about five hard hours": **\$50** 1/4-oz.

### INDIANA

Indianapolis: Northern Chemo, "Kick-ass nugs hit straight to the mind and body. Two great strains



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# JORGE'S BOX

By Jorge Cervantes



The grower's dream is to have a box that is very close to nature's environment for the plant.



## compact fluorescents

The August 2001 issue of HIGH TIMES has an article on a thermodynamically ventilated grow cube. I made a cube 2' x 2' x 4' with a door on the front so it looks like a cabinet. Is this the best size? What kind of lights should I put in the box? My dream since I first read HIGH TIMES is to be on the cover and/or maybe just see pics of my girls in the magazine.

Weed Power  
Stoned in Alberta  
Canada

Dear Stoned,

Compact fluorescents may be just the answer for you. They generate lots of light and little heat compared to high-intensity discharge bulbs. I have been fascinated with the new lamps since I first saw them in 2001 at Home Depot. Now, you can find new compact fluorescent lamps in 65-, 70-, and 95-watt bulbs. They do generate heat, but much less than HIDs of similar wattage. Foliage can grow within two inches of the 95w bulb and an inch away from 65w bulbs.

I recently ran some simple light tests with the 95w EnviroLite. I suspended it vertically in the center of a 2' x 2' x 4' box. I took light measurements around the perimeter of the box (about one foot from the bulb) with a high-quality foot-candle meter. Foot-candle readings were between 1,000 and 5,000 everywhere in the box. The majority of the readings were at or

above 2,000 foot-candles. In contrast, a 430w high-pressure sodium lamp under a good horizontal hood suspended 3 feet above a 4' x 4' matrix lays down from 6,000 to 12,000 foot-candles. This amount of light will grow thick, resin-drenched buds.

One foot away, the 95w compact fluorescent generates about a quarter as much light as a 430w HPS lamp at a distance of 3 to 4 feet. But it still puts out enough to grow relatively well-formed buds. They won't be as dense or as heavy as HPS-lit buds, but it is enough light to grow bud!

You could easily grow four plants in shallow containers. Each plant would fit into one square foot of the 2' x 2' floor space and grow around the vertically mounted bulb. The bulb generates a bit of heat, and could burn foliage if plants touch it too long. I have not seen any practical applications with these lamps.

An alternative light setup would be two 65w lamps from Home Depot, which would actually cost less than one 95w EnviroLite. But the 65w lamps come in a rigid fixture in which the ballast is mounted. A small fan is necessary to extract the extra heat and humidity in the small area. Holes near the bottom of the box could pull in air, and holes in the top could vent out hot air. The natural flow of cooler air from the bottom and hot air out the top will help keep humidity and temperature low. The fan should be turned on during the nighttime to expel humid air.

If possible, start clones in the box. If you must start with seed, grow small plants. The problem with plants grown from seed is they are too big by the time they are ready for flowering. A six- to eight-week-old plant can be flowered. An eight-week-old plant is at least 12 inches tall and the light will have to be moved closer to the top of the 4-foot-tall box. Branches can also be bent so light penetrates foliage better.

The new compact fluorescent lamps are inexpensive. A 95w EnviroLite retails for less than \$100 and is available from Sure Growth, Delta, BC, Canada. (604) 515-3926. The 65w compact fluorescent floodlight sells for \$30 at Home Depot. Check Sure Growth's Website, [fearlessgardener.com](http://fearlessgardener.com), for more information.

To get your photos published in HIGH TIMES, send them to: Jorge Cervantes, HIGH TIMES, 419 Park Ave. South, 16th Floor, New York, NY 10018. If possible shoot Fujichrome



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(slide) film. If no Fujichrome film is available, shoot Fujicolor prints. I am sure our readers would love to see some photos of plants growing in your cabinet illuminated by a 95w or two 65w compact fluorescents.

### discrepancy!

The "Best Grower in the World" (HT March 2002) states that "lights are spaced to provide 500-750 watts per square meter." The room is 28 square meters. In order to get those levels the room would have to have 14,000-21,000 watts. This totally contradicts the many mentions of the grower going with the simplicity and economy of six 600-watt lamps.

Wild Bill  
Texas

Dear Bill,

You have a good point; the information was ambiguous. The discrepancy lies in the dimensions of the room. The floor area of the room is 4 x 7 meters, or 28 square meters. But much of the room is open and used as a working area; less than a quarter was actual growing space. The lamps hang directly over the growing beds, and each lamp covers about one square meter in order to provide the 500-750 watts per square meter. Please note that the paragraph in which these dimensions appeared was referring to ventilation and encompassed the entire room, not just the growing area.

Thanks for your attention to detail. I love to receive letters like yours that point out any discrepancies. My goal is to provide the absolute best information possible.

### changing climates

I recently moved from Ft. Worth, Texas to Dayton, Ohio. I would like to talk to local farmers to find out about the climate, soil and water. How would I do this without sounding like a narc? The soil here is a lot better than Texas!

Calyx  
Dayton, Ohio

Dear Calyx,

You are smart to consult with experts before investing a lot of time making mistakes. I once knew a greenhouse grower who moved from Texas to Seattle. He was an expert grower in Texas, but did not know the maritime Northwest climate. He made a few simple mistakes one year while growing poinsettias and soon went bankrupt. Look in your local phone book under "County Government." Look for the (agricultural) Extension Service. It's a marvelous program that really helps people, and I believe all county extension services in the USA support a "master gardener" program. These programs are staffed by volunteers who are expert gardeners and should be able to answer all of your questions about growing "tomatoes," "eggplants" or "peppers" in your local climate.

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The plants mentioned above have very similar growth requirements to cannabis.

In fact, if you have the time and the inclination, sign up for the master gardener program in Dayton. I guarantee you will learn much more in this program than you will by talking to a couple of farmers. You also might want to stop by the local nursery and ask several nursery people about growing in the area.

### new facility

We are growing with two 1,000w lamps and six 600w PL deep-dish fixtures. All are air-cooled. Our hydro setup employs 3" rockwool cubes placed on 36" slabs. The CO<sub>2</sub> level is kept at 1,500 PPM.

What is the best spacing between plants for maximum yield? Do you know anything about the Gavita bulbs? What is the optimum distance to cover a 3' x 3' area using a 600w PL fixture and a 1,000w light? Should I use air-cooled lights? How can we use ultraviolet light in my garden? Would it help?

Old Friend  
Vancouver  
Canada

Dear Old Friend,

Plant spacing depends on the variety and the height at which it is induced to flower. For example, I saw a top-feed tube system in B.C. The plants were spaced about 8" apart under super metal-halide lights. Clones were about 18" tall when they were induced to flower under 12 hours of light and 12 hours of darkness. They were about 3' high when they finished flowering. I have seen many rockwool gardens with plants packed tightly together. The spacing also depends on the nutrient mix.

Gavita bulbs are a product of the Russian aerospace program. After the Soviet Union broke up, the technology was used to make HPS bulbs. The unique thing about the Gavita bulb is that the reflective hood is formed inside the top half of the outer glass bulb. The top of the bulb has a gull-wing shape and the reflective surface is always parallel to the arc tube and much closer than an exterior reflective hood. The bulb is said to distribute light better. The factory was recently moved to Hungary and production is to start shortly. The 400 and 600w HPS bulbs should be available soon from the North American distributor, Rambridge, Calgary, Alberta, Canada, (800) 265-4769.

The closer lamps are to the canopy of the garden, the more light plants receive. You can get plants much closer to the lights when the fixtures are air-cooled, which evacuates hot air radiated from bulbs. Even with air flowing to keep fixtures cool, keep stationary 600 and 1,000w bulbs at least one foot above plants to prevent cooking the foliage.

Everybody has slightly different light require-

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ments. I can give recommendations as to how far above the center of the 3' x 3' area to mount horizontal fixtures. I suggest that you buy an inexpensive light meter and some graph paper. Mark out a matrix of square feet on the floor. Make the matrix 5' x 5' so there is one extra foot on each side of the 3' x 3' area, so you can see how much light is spilling over to the next 3' x 3' matrix. In case you want to hang lights alongside one another, suspend the lamp 12", 15", 18" and 24" above the center of the matrix on the floor. Measure each tangent point on the matrix, test the lamp at each distance and mark the results on graph paper.

When finished, compare the readings on the four pieces of graph paper. You will find the closer the lamp is to the matrix, the more concentrated light is in the center of the 3' x 3' area. The best range for 600w lamps is between 12"-15" above the garden. The 1,000w lamps create a lot more heat and focus light into a "hot spot," so they should be at least 18" above the garden canopy even if air-cooled. Air-cooled lamps are probably necessary to keep temperatures manageable.

I do not recommend using UV lamps, because UV light is extremely dangerous and can burn retinas quickly. More UV light will draw out resin in plants, but the extra amount of resin is eclipsed by the danger involved by using the lamp.

## stinky soil and gnats

I am growing in organic soil with vermiculite, perlite, blood meal and bone meal added. I like the mix, but it stinks and attracts fungus gnats. Malathion kills the gnats, but will not touch the whiteflies. I used Safer's insecticidal soap on the whiteflies and it worked, but the gnats came back. Is there bone meal and blood meal that does not stink? How do I control gnats and whiteflies?

Closet Cloner  
San Jose, California

Dear Closet Cloner,

I find it weird that you spend the time and energy to grow organically and use malathion, which is known to cause cancer! Take that bottle of poison and hand it over to the hazardous-materials guys at the landfill and do not use it in your garden again. Even though the bottle says it's approved as a contact spray for edibles, it stays on plants much longer indoors and could prove harmful.

Fungus gnats need a moist environment to live, and they thrive on rotting vegetative matter. Your soil probably stays too wet and roots could be rotting, too; this is a perfect environment for them to live. Remove the vermiculite from your mix to improve drainage. If gnats persist, use natural *bacillus thuringiensis* var. *israelensis* (Bti) sold under the brand names Vectobac®, Gnatrol®

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or Bactimos®. Continue using Safer's insecticidal soap on whiteflies. Add an oscillating circulation fan that keeps leaves on all plants fluttering, to further discourage whiteflies. Bone meal (not recommended by HIGH TIMES) should not smell bad if it is steamed rather than raw. I suggest that you substitute alfalfa meal for the nitrogen source and stop using blood meal.

#### mail-order security

I want to order a book from amazon.com, but I am afraid the DEA will use the information to kick down my door and haul me away! Am I too paranoid?

Bud Book  
Cyberspace

Dear Bud,

I called the legal and customer-service departments at amazon.com. I asked them questions for about 20 minutes. To date, the DEA has not subpoenaed records from patrons that bought cultivation books. They hammered over and over that their privacy policy is intact, and assured me they do not give any information to anybody for any reason. However, I have heard several stories about local authorities and the DEA getting ahold of UPS shipping records, and telephone and electric records of growers. In all of the stories, the agencies involved willingly handed over those records.

Any grower that orders merchandise via UPS, RPS or courier service should not have the merchandise shipped to the locale where the grow is located. Making telephone calls from a grow house to order products or seek information from hydroponic stores or bookstores is also taboo. Credit-card purchases should be routed via a third party and not belong to the grower. Patrons that mail-order merchandise should do so with a money order to avoid a trail to their front door! For more information buy the book *How to Use Mail Drops*, \$16.95 from FS Books, (800) 635-8883, fsbookco.com.

Jorge Cervantes is the author of the ALL NEW Indoor Marijuana Horticulture (the Indoor Bible, with 200 ALL NEW color photos), Marijuana Indoors: Five Easy Gardens, Marijuana Outdoors: Guerrilla Growing and countless articles. His works are published in Dutch, English, French, German and Spanish.

HIGH TIMES welcomes comments, tips and questions regarding marijuana and marijuana cultivation. Send all letters to Jorge's Rx, HIGH TIMES, 419 Park Ave. So., 18th FL, NY, NY 10014. E-mail questions to jorge@hightimes.com. For every letter used, HIGH TIMES will send NORML \$20. By submitting photos to HIGH TIMES, you thereby grant permission to the publisher to reprint photographs in HIGH TIMES as well as any other Triunfo-High Corporation publication.

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by Jorge Cervantes



Lights at the old Sensi Seeds main mother room hang high above the garden.

## outdoors

Each day is shorter than the last. Take solace in this fact, because each day is closer to harvest.

July is often the beginning of truly hot summer weather in cooler climates. Warmer climates have experienced hot weather for more than a month. Water is very, very important now, especially if plants are subjected to drying wind. Water consumption will continue to increase as long as hot weather persists.

The angle of the sun is high overhead, which means it is brighter and hotter, providing even more light and heat than plants need to thrive. Plants may need protection from the sun to grow fast. Local nurseries might have many of their plants, especially fast-growing annuals, under shade cloth now. Stop in a nursery and ask the grower why the shade cloth is so important and what differences it makes. You will find that plants under it use less water and grow faster in the cooler temperatures, even though they receive less sunlight.

Protect pots from the blazing sun. If you have ever sat in the sun in 60°F temperatures, you were probably comfortable and felt it was much warmer than 80°. Plant pots react the same way. Imagine sitting in the sun when the temperature is 80°-90°. Pot temperature might climb to more than 120° and cook tender feeder roots, which slows growth to a crawl.

Seedlings and clones should be well established now. If you must plant now, make sure plants receive plenty of water and filtered light during midday sun. Plants that parch now will produce much less later. Remove all but the top few 2-3 sets of leaves, and plant seedlings and clones deeply in the ground. Roots will soon form on the buried stem.

Continue to mulch heavily around plants. A thick layer of mulch keeps surface feeder roots cool and retards moisture loss. Use dried grass, straw, plastic or paper as mulch. Make sure the color of the mulch does not attract attention.

Insects and pests including mollusks are epidemic now. Protect with snail/slug bait, check plants regularly for damage and spot-spray problem areas. Cover snail/slug bait to exclude munching birds, warm-blooded animals and rain. Brush mulch a few inches back away from stems to discourage mice from "girdling" (chewing around) stems.

Browsing deer avoid larger plants, but small ones still need the protection afforded by a chicken-wire fence.

Cover your tracks to the garden. Always take a different trail to the patch. Be careful to disturb natural foliage as little as possible.

## Indoors

The Fourth of July falls on a Thursday this year and most people will have a four-day weekend. If you go out of town, make sure to prepare your garden. Plants need a lot more water when the weather is hot. Fill the reservoir just before leaving on a short vacation.

Plants use more water and proportionately less nutrients in hot weather. Make sure to "top off" reservoir once or twice daily to compensate for escalated water usage. Clean and replace nutrient solution at least once a week.

Some growers install a larger reservoir or add another one during the summer. If the reservoir runs out of water/nutrient solution and leaves the pump dry, it could easily burn out. Always keep the reservoir covered, to avoid extra evaporation and water loss.

Set the reservoir on a cool concrete floor and in the coolest part of the growroom. Warm nutrient solution harbors less oxygen and promotes slower growth. Warmer temperatures also foster waterborne diseases faster. If reservoir temperatures climb to 70° or above, consider a reservoir cooler. If a cooler is too expensive, increase the size of the reservoir. A larger volume of water takes longer to warm.

Keep humidity between 30% and 60% day and night to avert pest and disease problems. Keep temperatures below 85°, day and night.

Examine all plants for disease and pest injuries, especially leaf undersides. Pests and diseases are often worst in hot weather. Isolate sick plants from the rest of the garden. If possible, move them outdoors to a shady locale where problems are easier to correct.

Keep the smell abatement in force. High temperatures increase odors from blooming buds.

Leach soil/soiless mix every 2-4 weeks. Flush pots with 3 gallons of mild nutrient solution for every gallon of medium.

Make clones 2-3 weeks before harvesting crop so they have time to develop strong healthy roots.

Harvest buds when ripe.

Scrub out the nutrient tank and keep the entire growroom spotless! ★



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## NEXT MONTH

### TRAVELING THE HIGH ROAD

Where are the top pot vacation spots? How much is the weed? Is it any good? Am I safe? So many questions. Thankfully, we have the answers. Before you pack your bags, check out our favorite places on earth for lighting up and kicking back.

### NORMIL 420

Woody Harrison and Bill Maher host the annual confab, held in San Francisco, birthplace of the 420 phenomena.

### 5th-ANNUAL SUMMER FESTIVAL GUIDE

Hitting the road this summer? Looking for fun fests to attend? From Gathering of the Vibes to Burning Man, we'll give you the skinny on the summer's best events. Plus: Interviews with moe. and Keller Williams.

### BUZZ

Mayor Mike Bloomberg of New York City makes the news with pro-pot comments he made during last year's election campaign. The Annual Hash Bash in Ann Arbor, MI keeps the fires burning. Travel to B.C. and pull your foot up at Vancouver's cozy B&Bs.

### GROW

Follow Kyle Kushman to Switzerland's Cannatrade, where he gives you the low-down on Europe's latest cultivation contraptions. Tour through the top secret breeding facility of Cannabis Cup winner Breeder Steve. Learn the fine art of making (and smoking) bubble hash. Finally, semi-swami Soma talks to Dutch Passion's Henk, the man behind DP's all female seeds. Plus Grow America, Pix of the Crop, Tip of the Month, High Tech and Pot 40!

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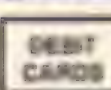
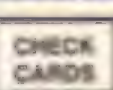
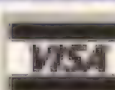
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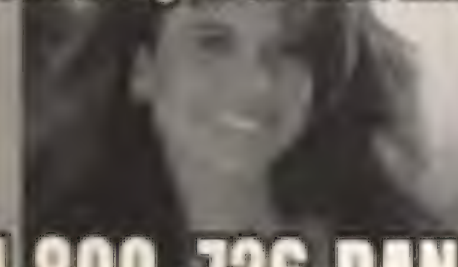
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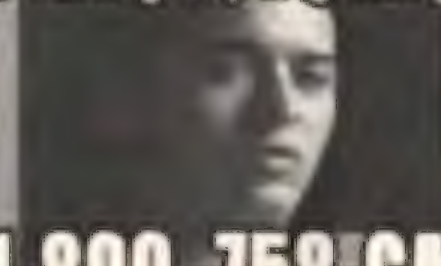
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**THE HIGH TIMES  
CLASSIFIEDS REACH  
OVER A HALF-MILLION  
PEOPLE EACH MONTH!**

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(minimum ad = \$60.00; PO Box and telephone #'s count as two words each)

1 insertion	\$6.00/word
3 insertions	\$5.75/word
6 insertions	\$5.50/word
12 insertions	\$5.00/word

### DISPLAY AD RATES

(standard column width = 1 5/8")

1 insertion	\$170/column inch
3 insertions	\$160/column inch
6 insertions	\$150/column inch
12 insertions	\$140/column inch

To insure accuracy, type all ads. HIGH TIMES will not be responsible for spelling or typesetting errors resulting from unclear submissions. All display ads should be delivered as camera-ready art and must meet art specs. All ads must be fully paid in advance (including multiple or consecutive insertions) by check or money order. Ads will appear 60 to 90 days after receipt. All ads are accepted at the discretion of the publisher. A SAMPLE OF YOUR PRODUCT MUST ACCOMPANY YOUR AD SUBMISSION. Type your ad on a separate sheet of paper and send it, along with sample and payment to:

### **HIGH TIMES CLASSIFIEDS**

**419 PARK AVE. S, 16<sup>th</sup> FL.  
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If you have any questions about placing an ad in HIGH TIMES, call Merilee Kuchon at (212) 387-0500 ext. 223.

**www.hightimes.com**



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**www.internationaloddities.com**





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GETS THE  
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@ HIGH TIMES

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21 **GOD GAVE US THE SEED...**

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2 **UNITED 420**

12 **GRANOLA FUNK EXPRESS**

22 **FIRE CHICKEN**

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13 **The MOTHERSHIP**

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15 **Grateful Dead**

25 **Stroom Wizard** .com

6 **TRISTAN MEATHEAD**

16 **WHO IS ANTHONY B. HARRIS?**

7 **SpiceBrz**  
GROW LOTS

17 **Yowzah**

8 **Smoke the SKUNK, NOT THE BUNK**

9 **NO BUSH**

18 **a doobie-a-day Keeps the bitch away**

28 **TAKE 2 AND PASS**

38 **puddle Mudd**  
Lipgloss Spreads LIES

10 **Ahead Higher**  
HIGHEST SHOP ON THE 40

19 **JAmsterdam**

29 **IDA KINE**  
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39 **Summer in the City**

16 **HEMP ME JESUS**

20 **Skudgers**

30 **Tuk 2 MUCH IDS** in the 60's

40 **HIPPIE chick**  
RULES!

Vote **1** vote

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materials and superior production methods  
assures you that the WHIZZINATOR 5000 will  
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you need it! **HERE'S WHAT JUST A FEW OF OUR SATISFIED  
CUSTOMERS ARE SAYING ABOUT THE WHIZZINATOR 5000:**

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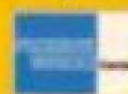
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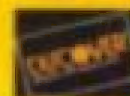
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OR USE OUR SECURE SERVER AT:

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to prove our products are best  
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we are YOUR one stop shop-  
**ORDER TODAY!**

See page 9



See page 10 &amp; 11



See opposite



Order Now



See page 31





# Buy A'HIA BUD<sup>tm</sup>

GET High Quality from International Oddities



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Complete ordering instructions see page 11

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ONLY  
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ONLY  
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**A'HIA BUD<sup>tm</sup>**

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**SHOTGUN 6 PACK** on page 9,10,11,

6  
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A  
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K



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